

7 TOP TOUGH COMPACT CAMERAS REVEALED FREEZE, DROP AND WATERPROOF MODELS



Saturday 27 April 2013

amateur Photographer

www.amateurphotographer.co.uk

PANASONIC LUMIX DMC-GF6

The compact system camera that's big on features



ON TEST

PAGE 45

SAMSUNG NX300

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HANDS-ON
REVIEW -
PANASONIC
LUMIX GF6



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PORTRAITURE

PAGE 20

NATURAL PORTRAITS

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APOY RESULTS

PAGE 26

LIFE IN MOTION

See the top 30 from round 2 of this year's APOY competition

PAGES 10 & 11

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Amateur Photographer For everyone who loves photography

DURING a trip to Iceland last year, I decided I needed a tough camera to add to my kit. I often found myself taking a quick snapshot with my DSLR, then shielding my camera from the rain, snow and sleet that seemed to fall at once. In the end I gave up, opting instead for the warmth of the minibus.

At the Blue Lagoon geothermal spa, I didn't want to risk dropping my camera in the hot mineral water so I ended up with no photo of me floating around while snow fell on my face. I winced as I saw a chap confidently holding his camera above his head to take a picture, only to drop it in the steaming water.

While a tough camera may not match the image

quality of a DSLR, it would have allowed me to come away with more images and therefore more memories to look back on. So rather than dismissing a tough camera as a novelty, think about the opportunities to take images that it could provide, and the photographs you could capture when you would be scared to risk your DSLR. See our round-up of seven of the very latest tough cameras on pages 56–59 of this issue.



Richard Sibley
Technical editor

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© DAVID WARD

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THE AP READERS' POLL

IN AP 6 APRIL WE ASKED...

Would the look of a camera ever affect your decision as to whether you purchase it or not?



YOU ANSWERED...

A Yes, if it looked amazing	11%
B Yes, if it looked horrendous	34%
C Yes, but only for certain types of cameras	14%
D No, there are more important factors	41%

THIS WEEK WE ASK...

Would you like to see more tough-camera features in DSLRs and compact system cameras?

VOTE ONLINE www.amateurphotographer.co.uk

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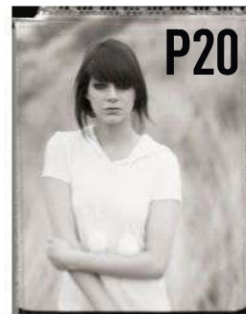
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© JAN SCHOLZ

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap



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16-35mm f4G ED VR AF-S NIKKOR £849.00 £12.45 P/m	55-300 mm f4.5-5.6G ED DX AF-S VR ... £289.00 £N/A P/m
16-85mm f3.5-5.6G ED VR AF-S DX £449.00 £7.90 P/m	70-200mm f2.8G ED VR II £1639.00 £24.04 P/m
17-55 mm f2.8G ED-IF AF-S DX Zoom ... £1049.00 £15.39 P/m	70-300 mm f4.5-5.6G AF-S VR Nikkor .. £449.00 £7.90 P/m
18-200mm f3.5-5.6 G ED VR II AF-S £599.00 £8.78 P/m	80-400 mm f4.5-5.6D ED VR AF Nikkor . £1269.00 £18.62 P/m
18-300mm f3.5-5.6 ED VR AF-S DX £699.00 £10.25 P/m	NEW 80-400mm f4.5-5.6G ED VR £2449.00 £102.04 P/m
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35mm f1.4G AF-S £1349.00 £19.79 P/m	300mm f2.8G AF-S ED VR II Lens .. £4045.00 £59.35 P/m
35mm f1.8G AF-S DXs £159.00	400mm f2.8G ED VR AF-S NIKKOR .. £7159.00 £105.04 P/m
AF-S 50mm f1.4G Lens £295.00	500mm f4G ED VR AF-S NIKKOR ... £5950.00 £87.30 P/m
50mm f1.8G AF-S NIKKOR £155.00	600mm f4G ED VR AF-S NIKKOR .. £7189.00 £105.48 P/m
85mm f1.8G AF-S NIKKOR £379.00 £7.78 P/m	

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60mm f2.8G ED AF-S Micro NIKKOR £409.00 £8.40 P/m
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V2 Twin Lens Kit - £969.00 £14.23 P/m

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Nikon SB700 Speedlight £239.00	Nikon SB910 Speedlight £359.00 £7.37 P/m

Nikon SBR1 C1 Commander Close Up Speedlight
£579.00 £8.49 P/m



APNews

News | Analysis | Comment | PhotoDiary 27/4/13

I want the [shop], assistant to understand what that customer really needs

Says Jessops chief, page 7

• Unseen images languished in loft • Pictures released this week

UNSEEN LEE MILLER IMAGES REVEALED

TENS of thousands of images captured by renowned war photographer Lee Miller, many never seen before, are set to go on public show in an online archive.

Miller (pictured), who worked as a photographer during the Second World War, as well as a fashion and celebrity photographer, lived in a farmhouse in East Sussex, where 60,000 images were found in the attic by her family after her death 35 years ago.

The collection includes portraits of personalities the US-born photographer met during her career, among them Clark Gable and Fred Astaire. Also languishing in the loft were 20,000 vintage prints and contact sheets.

After spending years collating and digitising the collection, the photographer's family say they plan to release the first 3,000 images on a new Lee Miller website on 23 April, which would have been the photographer's 106th birthday.

Miller's son, Antony Penrose, said he hopes the archive will serve as a 'valuable resource for publishers, researchers, picture editors and students worldwide'.

Penrose added: 'I hardly knew my mother during her lifetime – our home, Farley Farm House, had been filled with magical, kind and wonderful people who I later discovered were the leading artists of the day. But in this warm atmosphere

my mother often seemed absent, even when present.

'She was often away travelling and when she was home she was frequently stricken with the incomprehensible suffering of PTSD [post-traumatic stress disorder] and its consequent alcoholism and depression.

'She had been relentlessly self-deprecating about her life, so I knew nothing of her multifaceted career as a supermodel, surrealist photographer and combat photojournalist.'

Penrose said the family plan eventually to make all 60,000 images available, along with those of Miller's British husband Roland Penrose who, he said, 'often gives an interesting insight into her, her iconic images and their circle of friends, as well as a relevant selection of work by other photographers in their circle, such as Miller's father Theodore Miller'.

The family say the archive will be available to view at www.leemiller.co.uk.



© LEE MILLER ARCHIVES, ENGLAND

MAN RAY IMAGE CLAIMS AUCTION RECORD



CHRISTIE'S IMAGES LTD 2013

A MAN RAY photograph, which carries the photographer's autograph, has sold for more than three times its top pre-sale estimate, setting a new auction record for the avant-garde artist.

The gelatin-silver photogram, called 'Untitled Rayograph', which was created by Man Ray in 1922, fetched \$1,203,750 (around £790,000) at Christie's auction

LATEST NEWS ONLINE

amateurphotographer.co.uk

house in New York, earlier this month.

The 23.5x17.8cm image had originally been expected to fetch \$250,000–\$350,000.

The photograph was signed in pencil on the mount.

The sale was part of an auction that raised more than £5 million, and the auctioneers say the total is a reflection of the demand for 'prime examples of modernist photography'.

SNAP SHOTS

● Smartphone cameras may soon be able to track a person's health by detecting a pulse rate when pointed at their face. The technology can monitor a pulse by measuring variations in facial brightness, based on the characteristics of haemoglobin in the blood, which absorbs green light, according to its developer, Fujitsu Laboratories. The firm, which hopes to see the technology in use within the next year, says it could be built into phones or webcams, and works in as little as 5secs. As well as monitoring someone's health, Fujitsu says it could be used to monitor people acting suspiciously, such as at airports.



Do you have a story?

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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 24 April

EXHIBITION

Conexiones: New Photography from Spain and Latin America by eight UK photographers, until 10 May, at Instituto Cervantes, Manchester M3 4FN. Tel: 0161 661

4200. Visit www.manchester.cervantes.es. **EXHIBITION** Brett Weston: Nudes & Dunes, last day, at 3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.



© ERIC KNUDSEN

Thursday 25 April

EXHIBITION Claire Aho: Studio Works, until 21 July at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.thephotographersgallery.org.uk. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

Friday 26 April

EXHIBITION 2013 Sony World Photography Awards, until 12 May at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetshouse.org.uk. **EXHIBITION** Bert Hardy Centenary Exhibition, until 26 May at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9320. Visit www.thephotographersgallery.org.uk.

Saturday 27 April

EXHIBITION Britain from the Air, outdoor show featuring more than 100 aerial photos, until 20 May, at venues across Edinburgh. Visit www.britainfromtheair.com. **DON'T MISS**

Great South West Walk 2013, Boscawen to Tingel, Cornwall (9.30am-4.30pm, cost £10). To book and for details call 01752 896 237. Visit www.nationaltrust.org.uk.



© ADRIAN WARREN AND DAVE SASTON

Sunday 28 April

DON'T MISS Photography workshop hosted by David Salmon (10am-4pm) at Batemans, Burwash, East Sussex TN19 7DS. Call Holly Turner on 01435 882 302. Visit www.nationaltrust.org.uk. **EXHIBITION** Landmark: The Fields of Photography, contemporary works, last day, at Somerset House, London WC2R 1LA. Tel: 0207 845 4600. Visit www.somersetshouse.org.uk.

Monday 29 April

EXHIBITION Environmental Photographer of the Year, until 3 May at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.epoty.org. **EXHIBITION** Man Ray Portraits, until 27 May at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk.

Tuesday 30 April **LATEST AP ON SALE**

EXHIBITION Sebastião Salgado: Genesis, until 8 September at the Natural History Museum, London SW7 5BD. Tel: 0207 942 5011. Visit www.nhm.ac.uk. **EXHIBITION** Flowers by Hiroyuki Arakawa and Lisa Creagh, until 1 June at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.



The team behind the new photo agency

NEW 'CO-OP' STOCK AGENCY LAUNCHED

A NEW online stock photo agency, owned by its photographer members and promising to pay them a 50% royalty on images used, has been launched.

Stocksy was set up by Bruce Livingstone, the Canadian behind iStockphoto, an agency he sold to Getty Images in 2006.

Launched in March, Stocksy is a co-operative that pledges to split 90% of profits among its members.

Livingstone says the shared-ownership system will give members a 'real say' in how the business is run, and lead to 'sustainable careers' for those involved.

He added: 'There's no reason these artists shouldn't be able to earn a living from what they produce.'

Among the first to sign up was US photographer Thomas Hawk, who says he was attracted by the 50% payout for photos and the co-operative element.

However, in a blog he reported that Stocksy is being 'very selective' about prospective members and that some of his friends have not been approached to join.

'Especially early on, Stocksy is trying to build a super-premium library of images...' he wrote.

A spokesperson for Stocksy confirmed that the agency is 'invitation only'. It has so far signed up around 250 photographers.

Hopefuls can show their work via Stocksy's 'call to artists' page.

The spokesperson told AP: 'We are looking for photographers who demonstrate they have a style and a workflow [process] that is consistent and unique, from styling to post-processing, and final delivery.'

'We are not looking for the hyper-reality of too-perfect models pretending to do

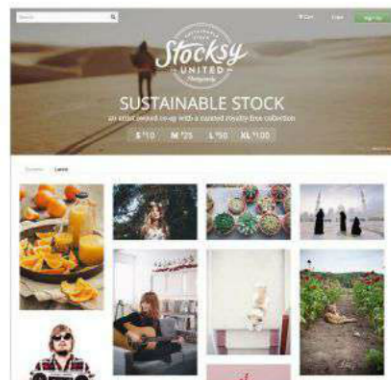
things, floating in white space or anything that appears to be forced conceptually. We want to specialise in authenticity and avoid clichés.'

In a blog on its website, Stocksy claims its business structure is set to 'revolutionise licensed photography'.

Explaining the philosophy behind the launch, it adds: 'Photographers came to us en masse. They said the same thing. They wanted more. They were disillusioned and frustrated with the state of affairs in the industry – artists were not fairly paid for the work they were creating.'

Livingstone continued: 'We believe that through this equitable, participatory structure and a straightforward, transparent compensation system – combined with the knowledge of the marketplace we bring to the table – Stocksy will quickly amass the finest pool of photographic content on the web.'

Stocksy is based in Victoria, British Columbia, Canada. Work on the new venture began in Los Angeles a year ago.



SNAP SHOTS

● Doubts were raised over a North Korea publicity photo that purported to show military hovercraft poised for action amid claims it was Photoshopped. The image, released to global news media at the end of last month, is thought to have been doctored by cloning the hovercraft to make it appear there were more than there actually were, according to US magazine *Atlantic*. The publication claims that up to three of the eight hovercraft appear to have been copied in. The picture, said to show military exercises off North Korea's east coast on 25 March, was distributed by the Korean Central News Agency.

JESSOPS GEARS UP TO TAKE ON ONLINE RIVALS

IN A BID to help stave off online competitors, Jessops boss Peter Jones has urged staff to understand customer needs, rather than push potential buyers towards the 'deal of the month'.

Jones, the Jessops chairman and CEO, tells AP that training is 'critical' in the success of the new Jessops, ensuring customers not only receive the correct advice, but buy from his revamped stores.

'I think one of the things about the Jessops staff of old was that they were passionate amateur photographers in their own right, but that doesn't mean they don't need to have sales skills and sales training.'

'We want to be [brand] impartial as well and I think that's key...'

'I want the customer to walk in and the agent, assistant to understand what that customer really needs and we fill the gap...'

He admits it will be a challenge to prevent customers buying from online competitors.

'You are always going to find somebody online who has a cheaper product. But when you get that product with a box that's broken... , or you've got to take a day off work, is it really worth the risk? And then, you've got to pay delivery at £7.99.'

'Personally, I'd prefer to do that in my



CHRIS CHEESMAN

lunch hour, link in with the [high-street] sales assistant and be told how to use the damned thing.'

Jones is convinced that the 'collect-in-store' option, from locations up and down the country, is the future for customers ordering online.

'You've seen it now and I've said before. I think Amazon will come under great threat, and serious threat if they don't

adopt an in-store collection point.'

He adds: 'The great thing about the internet is that I can track that. I will know whether there are more people in a certain region of the country, wanting to buy from us online.'

'If more of those people want to collect in-store that makes my decision easier because I would then look to open a store in that area.'

FACEBOOK USERS WARNED OVER PHOTOS

FACEBOOK users have been warned to be alert when posting images of themselves, or allowing others to do so, following a privacy case at the High Court in London.

Earlier this year, a High Court judge banned *The Sun* from publishing potentially embarrassing photographs of Kate Winslet's husband, Ned RocknRoll.

This was despite them having already been made available to Facebook users worldwide.

The High Court granted an interim injunction that prevented *The Sun* from publishing the images of RocknRoll, who married the actress in December 2012.

The photos were taken during a fancy-dress party at a private estate in West Sussex in July 2010. They were captured by James Pope, a fellow party guest, who uploaded them to his Facebook account.

Pope explained that, although the pictures could, initially, only be seen by his 1,500 Facebook friends, they later became accessible to other Facebook users after a change to his privacy settings.



'EXPECTATION OF PRIVACY'

Judge Mr Justice Briggs found that RocknRoll had a reasonable expectation of privacy under Article 8 of the European Convention on Human Rights.

Commenting on the case, a spokesman for media law firm Swan Turton said:

'Individuals should take care when publishing photographs on social-networking sites and when allowing others to publish photographs of oneself.'

He added: 'Social-networking sites may update privacy settings and it is important to check that you do not unwittingly make

publicly available photographs you originally intended to keep private.'

The court heard that *The Sun* informed RocknRoll that it planned to publish them alongside a description of their content and had pledged to pixelate the lower half of the subject's body.

IN 'PUBLIC DOMAIN'

News Group Newspapers Ltd, *The Sun*'s publisher, claimed that the images had effectively come into the public domain when they were posted on Facebook, and were accessible to the wider public after a change to the account's privacy settings.

The Sun also argued that the images were captured with the claimant's consent, rather than covertly, and that RocknRoll had become a 'public figure in the social sphere', by marrying Winslet.

The judge told the court that, although RocknRoll had consented to the photos, it was unlikely he had intended to agree to their publication in a national newspaper.

The judge said his decision was swayed by the 'risk of harm and distress to Miss Winslet's children' by their publication.



Do you have a story?

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1950

WE announced last week that *Amateur Photographer* was to be expanded and improved; this is the first of the new and larger issues. Adding extra pages is only part of the change; as our regular readers will notice at once, a high-grade art paper is now being used for most of the editorial pages. Though at the time of writing we have naturally not seen a machine-printed copy, we think it quite safe to say that this has resulted in a very considerable improvement in the quality of reproduction of the pictures accompanying our main pictorial articles. It will also be noticed that, except in items meant purely for reference, we have managed to get away from the very small type we have in the past been compelled to use so freely, and that there is a general tendency to use larger type throughout. Most of these changes have been made in response to suggestions and criticisms made by readers themselves, we hope as a whole will like them. To illustrate the point, AP published a photo of a horse jumping over a fence. Ironically, 63 years later, AP was reporting on restrictions on amateurs taking similar photographs, following a move by the governing body responsible for British horse trials (see AP 6 April).

● The 2013 World Press Photo Exhibition tour kicks off in Amsterdam, the Netherlands, on 26 April. The show, which runs until 23 June, is then set to visit around 100 venues worldwide, including the Scottish Parliament in Edinburgh from 30 July-25 August. More than 140 photographs will go on display. The 56th World Press Photo contest attracted more than 100,000 images from 5,666 photographers. The 2013 title went to Swedish photographer Paul Hansen. Visit www.worldpressphoto.org for more details.

● New light-modifying grids designed to allow photographers to control light spill have been launched by Manfrotto. The grids attach to a softbox using an included diffuser panel. Manfrotto claims they are simple to fit and deliver a 'controlled direction to the light... without having to worry about light spilling onto the background'. Prices start at £52.92 for the Fabric Grid for Hotrod Strip. For stockist information visit www.lastolite.com.



SAMSUNG JOINS WITH USAIN BOLT

SAMSUNG has joined forces with the world's fastest man, Usain Bolt, to help promote its NX300 camera and provide kit to children from 'disadvantaged backgrounds'.

The move came as Samsung announced UK availability of the NX300, a compact system camera (see our test on pages 45-50 of this issue).

In a statement, Samsung claims: 'Like Usain Bolt, the NX300 camera is super-fast and allows photographers to be part of the front-row action and shoot amazing moments.'

The firm adds: 'The NX Junior Photographer campaign will see Samsung and Usain Bolt work in partnership to build on the athlete's natural love of being behind the camera, and will see the six-time gold-medal-winning Olympian showcase his own Usain Bolt Foundation to



provide equipment and lessons to children from disadvantaged backgrounds.'

During last year's London Olympics, Bolt was pictured holding a sports photographer's Nikon D4 shortly after the 200m final. The camera belonged to photographer Jimmy Wixtrom from Swedish newspaper *Aftonbladet*.

First showcased at CES in the US in January, the NX300 will cost £599 in a kit that includes a 20-50mm lens.

Club news from around the country

The society is accepting digital entries for its International Exhibition 2013, which aims to help kit out the Merseyside club with new IT equipment. There are four categories: Open, Nature, Photo Travel and Photo Journalism. Entry costs from £6. The closing date is 9 June 2013. Visit <http://myweb.tiscali.co.uk/mvvatn/international.html>.

The group will stage its annual print exhibition from 21 May-16 June at Wingfield Barns, Church Road, Wingfield, Suffolk IP21 5RA. It will open Tues-Sat 10am-4pm and Sun 11am-4pm. Entry is free. For details visit www.creativegroup.rps.org.



Contact Chris Cheesman
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WEX WORKER JAILED FOR THEFT

A WAREHOUSE Express worker from Norfolk has been jailed for two years after stealing thousands of pounds' worth of camera gear over five years and selling it on eBay.

Paul Coulthred, 60, from Norwich, stole from the online photo dealer between 27 November 2007 and 27 September 2012.

A spokesman for Norwich

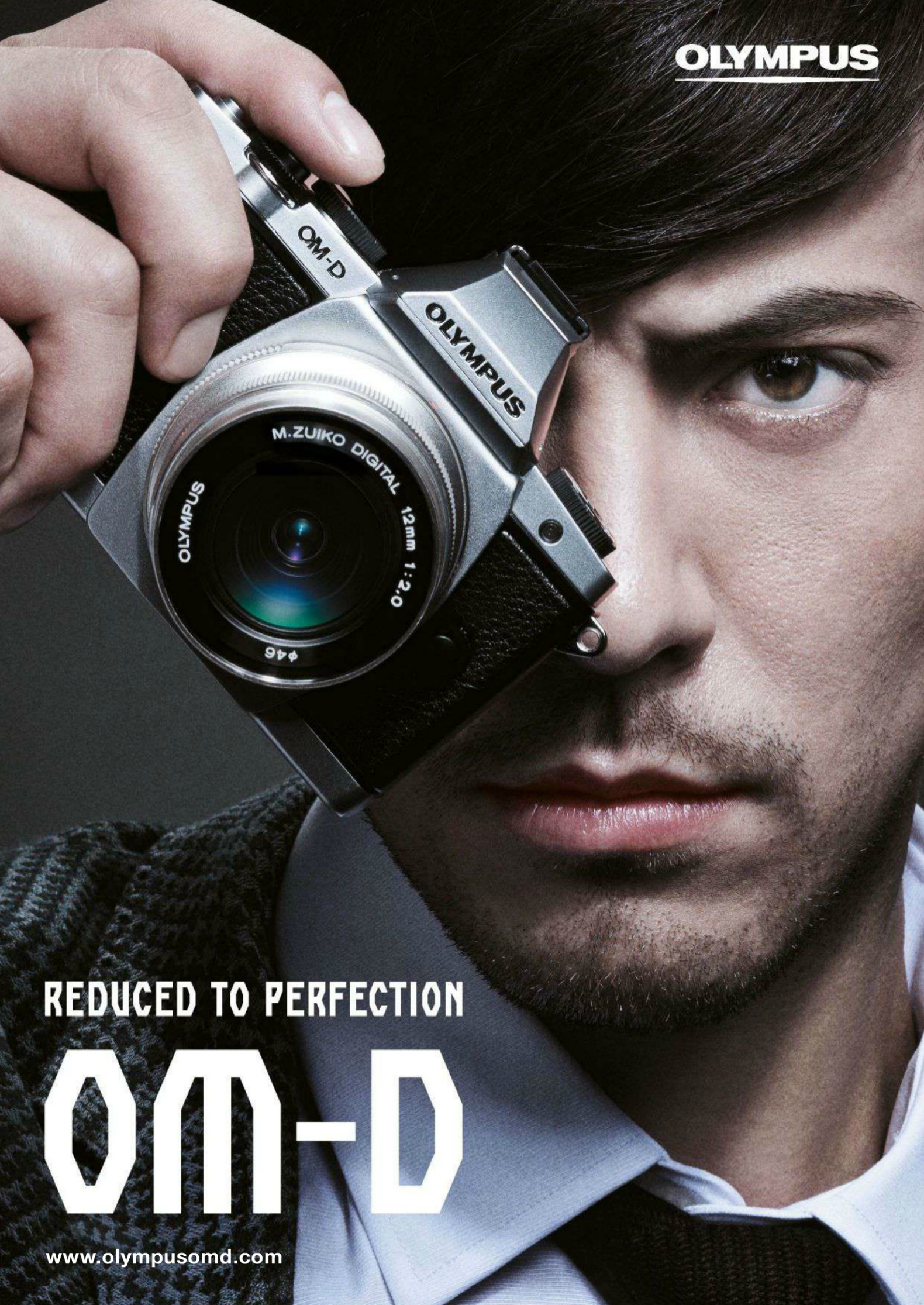
Crown Court told AP that Coulthard sold 15 pieces of kit for £3,620, although the equipment was worth far more.

Warehouse Express, now known as Wex Photographic, was set up in 1997.

A Wex spokesperson had yet to respond to a request for comment at the time of writing.

Coulthread was sentenced at Norwich Crown Court on 3 April.

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AP hands-on

Panasonic Lumix DMC-GF6

Richard Sibley had a hands-on preview of the **Panasonic Lumix DMC-GF6** at its launch. He offers his first thoughts on the small 16-million-pixel compact system camera

AT PANASONIC'S Digital Imaging Convention in Vienna, Austria, all the talk was of the newest member of the company's micro four thirds G series, the Lumix DMC-GF6.

The GF6 has a number of improvements over its predecessor, the GF5. Most notable is the new sensor, which increases the resolution from 12 million pixels in the GF5 to 16 million pixels in the GF6. In fact, the new model uses the same sensor as that used in the Panasonic Lumix DMC-GX1, which sits above the GF6 in the range.

The new sensor adds more than just a higher resolution, though. Compared to the GF5's sensor, it offers low-frequency

noise, improved low-light performance and better signal-to-noise ratio. All these improvements have allowed Panasonic to increase the sensitivity of the new sensor to ISO 25,600.

IMPROVED AF

Panasonic has led the way when it comes to AF speed in compact system cameras, and the GF6 has been further refined to offer improved performance in low light. The speed of the AF readout from the sensor has actually been slowed from a 'normal' 120fps to just 15fps when low light is detected. This improves the sensitivity by 8x. It was difficult to test whether there was

AT A GLANCE

- New 16-million-pixel Live MOS sensor and Venus Engine
- 3in, 1.04-million-dot articulated touchscreen
- Wi-Fi and NFC connectivity
- ISO 160-25,600
- RRP £499 with 14-42mm lens

much of a difference in low-light focusing at the GF6's launch, so we will explore this further in our full test of the camera in the coming weeks.

NEW SCREEN

Another notable new feature in the GF6 is its 3in, 1.04-million-dot, articulated touchscreen that tilts through 180°. This allows it to be flipped around so that it is facing forward, above the camera, making it easy to take self-portraits. However, the most impressive new aspect of the screen is that it now uses what Panasonic describes as electrostatic touch-sensitive technology. This is basically the same technology as that used in premium smartphones and it produces not only a very sensitive touchscreen, but also helps to improve image quality.

The touchscreen technology is actually built into the screen itself, rather than being a separate layer that floats above the screen. This means that the screen is

'The Panasonic Lumix DMC-GF6 has a number of improvements over its predecessor'

thinner, with less glass in front of the LED panel. The result is a screen that I found to be bright and very detailed, with a good level of contrast.

Using the touchscreen was straightforward, although if you haven't used one before it will take some time to adapt the way you shoot to take advantage of it. For example, I found that it was quicker to change settings, such as the image style, using the touchscreen rather than going through the menu, but selecting an AF point is where the technology really comes in to its own. However, I would advise against using the touch shutter. This feature focuses and then takes an image with a single touch of the screen, but if it is left on quite a few images can be accidentally taken by simply brushing the screen. By default, the touch shutter is switched off, and I would advise leaving it this way unless you are using it for a very specific purpose.

BUILD AND HANDLING

The GF6 may look and feel like the GF5, but there are two main differences. The first is that the screen adds to the depth of the camera. While this is an increase of just a millimetre or so, it is noticeable when the camera is held. Given the overall size of the GF6, the slight increase in this dimension isn't an issue and shouldn't deter anyone from buying the camera. In fact, the addition of the articulated screen should be seen as a real benefit.



I took full advantage of the GF6's articulated screen and new 14-42mm lens in this black & white shot

The second difference is the addition of a much-needed mode dial, which also includes two custom shooting modes. This makes switching between modes much faster than using an on-screen menu.

Both improvements made have a very positive effect on the handling of the GF6.

WI-FI AND NFC

Like Panasonic's recent compact cameras, the GF6 has built-in Wi-Fi, allowing it to be connected to another device for image transfer or remote shooting, or it can be connected directly to a Wi-Fi network for online image transfer. Panasonic has used Near Field Communication (NFC) technology to make a seamless connection between a smart device and the camera. For those unfamiliar with NFC, this technology uses a radio signal to send information at a close range, such as when making a contactless payment using a compatible bankcard and reader. If you have a phone or tablet with NFC, simply touching it against the GF6 can automatically set up the Wi-Fi connection between the two devices. Although it requires an initial set-up,

once this has been carried out it should become a faster way to connect devices.

Unfortunately, I didn't have an NFC-compatible device with me to test this, so again, we will look at this in more detail in our full test of the camera.

OTHER NEW FEATURES

Panasonic has added a few new shooting and scene modes to the GF6. Jumping on the new-found craze on social-network sites of photographing one's dinner, the GF6 comes with a meal-recognition mode. Essentially, this adjusts the exposure, contrast and colour to make sure that the shot of your plate will look appetising.

More useful, especially for those who shoot JPEG images, is the clear retouch mode. This utilises the touchscreen to allow objects to be removed. Simply use your finger to paint over the area that you wish to remove. I didn't try this feature for long, and the version of the camera I used wasn't final, but it seems this could be useful for retouching small objects, such as litter, out of an image.

● The Panasonic GF6 will be available in two kits. The first, costing £499, will feature a new 14-42mm kit lens. The second kit costs £649 and includes both the new 14-42mm lens and a 45-150mm lens. Both will be available from the end of April. **AP**



APReview

The latest photography books, exhibitions and websites. By Jon Stapley

Art of Nature

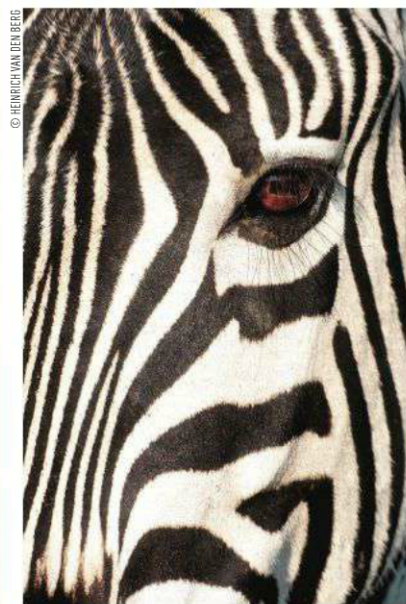
By Heinrich van den Berg
HPH Publishing, £37, hardback,
136 pages, ISBN 978-0-620-46965-4

A CREATIVE, almost abstract approach to wildlife photography has resulted in an exciting work from South African Heinrich van den Berg. The book is divided according to 'Elements of Art', with categories such as line, texture and colour.

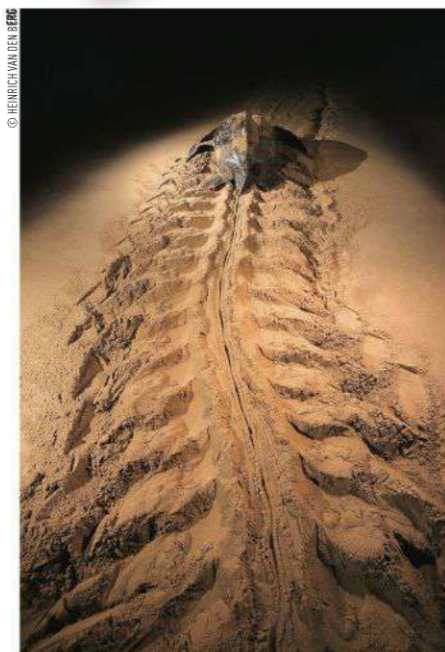
Van den Berg is a seasoned hand and there are breathtaking moments scattered throughout. Standouts include a close, soulful image of a cheetah at rest and several wide, beautiful landscapes. The poetic flights of fancy in the captions may not be to everyone's taste, but they don't detract from the superb images. Look out for a feature on Van den Berg's wildlife photography in the next issue of AP.



© HEINRICH VAN DEN BERG



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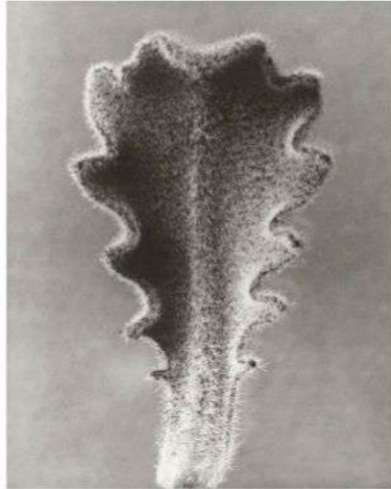


© HEINRICH VAN DEN BERG

EXHIBITION



© KARL BLOSSFELDT



© KARL BLOSSFELDT

Karl Blossfeldt

Until 14 June. Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX. Tel: 0207 522 7888. Website: www.whitechapelgallery.org. Open Tue-Sun 11am-6pm, Thurs until 9pm. Admission free

ALTHOUGH German photographer Karl Blossfeldt's photos of plants were published in 1928, in many ways they feel ahead of their time. The images reveal structures, forms and textures that had never been seen before. This show at the Whitechapel Gallery features more than 80

of Blossfeldt's silver-gelatin prints, as well as material from other contributors.

Blossfeldt managed a level of unprecedented magnified detail with his home-made cameras, and this exhibition is a great chance to revisit a small but significant slice of photographic history.

A German View

By Oliver Kern
Hatje Kantz, £26.99, hardback,
144 pages, ISBN 978-3-7757-3477-6

OLIVER Kern travelled the length and breadth of his home country of Germany for this book, attempting to capture images that summarise a sense of German identity.

Landscapes, cities, suburbs, night shots – no one could accuse Kern of being limited in his approach. He seems more interested in the structures and landscapes of Germany than the people – and when they do appear they're generally going about their daily lives, oblivious to Kern's lens (or at least appearing so).

BOOK



These images feel as though they best represent the natural German spirit he's trying to convey. There is a little variance in quality – sometimes the interplay of light and shadow isn't that well handled, and the compositions run the gamut from excellent to a little uninspired.

**www.street-photographers.com**

THIS site offers regular updates of projects and portfolios from people who aim to bring street photography to a wider audience. The photographers hail from around the world, and this gives the projects real depth and diversity. It's enjoyable to hop between projects around the world – from Brian Soko's affecting images of struggling people in Chicago in the USA to Shin Noguchi's explorations of cities in Japan. A Flickr group has been set up for users to post their own efforts (www.flickr.com/groups/streetphotographers/), so if you've got some street photography to show off this is for you.

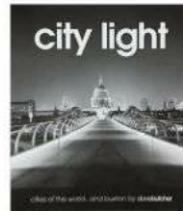


WEBSITE



CONDENSED READING

A round-up of the latest photography books on the market



● **CITY LIGHT** by Dave Butcher, £15
The monochrome images in this book of urban landscapes are taken from cities from all over the world, and this gives it some real visual variety. Butcher's style involves long exposures that give the light a soft, dreamlike quality, and it works especially well in the night shots – the most striking images. This stylish work is definitely recommended.



● **NIKON D600 DIGITAL FIELD GUIDE** by J Dennis Thomas, £16.99 A solid, workable guide to the D600, this is a well-written and accessible book that takes everything step-by-step to ensure the reader never becomes overwhelmed with technical information. It is a guide best suited for beginners (the 'Advanced' section is rather slim), so consider your own skill level before purchasing.



● **GAME DRIVE** by Ingrid van den Berg, £8.99 If you have been tempted by the idea of a photography trip to Africa, this compact guide to the fauna you'll encounter on safari may be worth picking up. The animals are sorted by rarity, giving you an idea of what you'd want to see, and there is plenty of great photography to provide some inspiration.



● **BLOGGING FOR PHOTOGRAPHERS** by Jolie O'Dell, £12.99 Navigating your way around the endless blogs that currently litter the web can be a headache. The idea of adding your own to an already oversaturated medium may sound futile. However, Jolie O'Dell shows in this readable book that photography blogs can be a more than worthwhile endeavour. It's a seriously in-depth investigation, but at no point is it dry or overwhelming. Recommended.



Photographer

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LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



FUJIFILM

WE NEED SHOPS!

In his letter in AP 30 March, James D Brown says of shops that 'we, the amateur photographers of Great Britain, no longer want or need them'. Well, I want them and I doubt that I am alone in this view. Recently, I spent around an hour in my local shop (part of a national chain and still in business) trying out a 150–500mm lens. The shop staff let me have a seat so I could view the images on my netbook. That hour saved me around £500 because I decided against buying the lens.

I needed a 10–22mm lens at a time when they were difficult to obtain new. My local shop found a second-hand model at another store in the chain, so I got the lens I wanted at less than the street price of a new one. Much of my equipment has been bought second-hand and/or with a trade-in, and I reckon I pay less than internet prices for the equivalent new equipment.

I appreciate that shops can't always match the price of internet traders and I do not mind paying a higher price in order to see and handle equipment before I buy it. Trying something before I buy it is important to me.

I have a friend whose purchase over the internet turned into a nightmare of 'we've got your money, but the camera you want is not in stock... and we're not actually based in the UK, despite our URL inferring that we are'. He eventually got his money back, but only after a very long time.

I think some specialist camera shops did not appreciate that digital cameras would be sold as computer accessories. Competition was therefore more likely to come from computer stores than from the internet. **Ian Brothwell, Nottingham**

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

away without taking the shot?

I was recently photographing a glorious rural scene incorporating rolling pastures, grazing sheep and an atmospheric sky. I was far from home and the light was perfect, but there was one snag. Peeping from behind a distant barn was the corner of a camper van. To change my viewpoint would have ruined the composition, so I'm sorry, Mr Shore, but I took the photo and after a couple of minutes with the Cloning tool, the camper van had disappeared, and the resulting image has given much pride to me and pleasure to quite a few others.

Of course, there are limits to how much editing is acceptable, and if excessive work is required then the photo probably wasn't worth taking in the first place. I certainly draw the line at actually adding features to a photo, but it is worth remembering that before the invention of photography, Turner, Constable and all the other great landscape painters were known to alter the composition and components of a landscape in order to produce a pleasing picture. Are we to condemn these past masters whose works adorn the world's leading art galleries?

Features appear regularly in AP showing us how to stitch together landscapes that the human eye cannot behold, create HD images, slow down running water, enhance skies and alter perspectives. Nobody says that you have to follow these practices, but neither should anybody take delight in outlawing it. I bet that the vast majority of images published in AP have undergone some editing procedures, but let's just enjoy them. **Bob Rowles, North Somerset**

STACK 'EM HIGH

In response to James D Brown (*Letters*, AP 30 March), who asks why any sane photographer would choose to pay higher prices just to support Mr Cooper and his ilk, there are several reasons, some of uneconomical sense, why I choose to buy from my independent retailer rather than buy online.

But taking personal preference away from this, it appears to me that the online retail sector survives and prospers by stacking high and discounting heavily. The model only works for as long as sufficient volume can be shoved out of the door.

When there is a failure in the demand to sustain that volume, that sales model will come under severe strain. I'm not sure what will follow, but it will be far removed from the certainty and continuity of excellent service and post-sales support that my high-street independent gives to me.

Norman Smith, Lancashire

IN PRAISE OF A GREAT MAN

Recently, I was given a book called *John Hedgecoe's New Book of Photography*. While reading through it, many of the pictures looked familiar. I then realised that a lot of them were of Norfolk (my home county), including Farmers Avenue and the Mall.

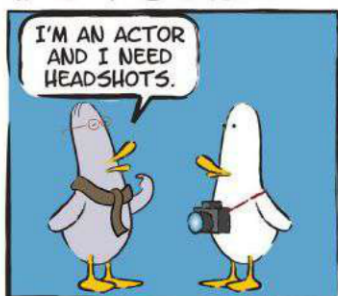
I started to look into the background of this man, as I am a real sucker for Norfolk

NOT SO WRONG

I was appalled at Ian Shore's delight in supporting the withdrawal of Harry Fisch's award by National Geographic because he had removed a plastic bag from his image during editing (*Letters*, AP 13 April). The publisher has every right to enforce their rules, but I cannot see what was so terribly wrong about what he did. Surely

photography is all about producing pleasing images for the eye to behold. Are we to believe that, when confronted with a promising landscape prospect, none of us would pick up some offensive litter before pressing the shutter? Harry just happened to do it afterwards! However, if said offensive object was not accessible, perhaps because it was on private land, would we just walk

What The Duck



<http://www.whattheduck.net/>



THE PRICING ISN'T RIGHT

When I saw in Nikon's super-telephoto lens priced at £15,599.99 (*News*, AP 9 March), I thought, 'what a ridiculous pricing policy!' Whereas at low price levels, such as £5.99, people might read it and note the '£5' element rather than a '£6' price that it is so close to being, with such a big price the addition of the 99p makes the whole price at first view look so much higher, being so much longer a string of numbers, than a straightforward £15,600 would.

Those 'pound-shop'-style places that price themselves at a penny below are sensible if they do not trust their staff, as having to give a penny change means that when each customer hands over that £1 coin, the sale needs to be registered and that is not so easily avoided as if someone hands a coin over for the exact price and does not need to wait for change. However, at a near £16,000 price, who is likely to be handing over that amount of cash, whether to the exact penny or the exact pound? Time for a re-think in pricing policy, perhaps. Why not round that price up to a simple £15,600 and hand over that extra penny for every purchase to a deserving charity, such as Macmillan nurses.

Jill Beeton, Essex

photography, and discovered that he helped establish the photography department at the Royal College of Art, where he was a professor for 19 years. John's photographs have appeared in New York's Museum of Modern Art and at London's National Portrait Gallery. Also, few people know that he took the original portrait of the Queen that appears on British stamps.

Yet John still had time to write and publish more than 30 books, which is quite a feat. I never realised that the man who wrote this book, which is now well out of date, did all these other things. In my opinion, John Hedgecoe is now up there with other great photographers, such as Tom Ang.

I was saddened to learn that John died on

3 June 2010, as I would have loved to have met him and ask him about his techniques. It's strange to think that one memory of a building in Norwich could lead me find out so much about this great, wonderful man.

William Swan, via email

John Hedgecoe was indeed a great photographer, who sold more than nine million books worldwide. He was hailed as the first Professor of Photography in England and inspired a generation of photographers. In 2010, AP recognised John's outstanding achievements in photography by presenting him with the Exceptional Achievement in Photography award – Debbi Allen, deputy editor

MIDGET VIEWER

The article by Tony Kemplen about the Coronet Midget (6 April) reminded me that the company also brought out a viewer called the Scoper to view the tiny prints that the camera produced (see right). As you can see, the graphics on the box are a bit over the top.

As far as camera colours are concerned, some of the models had a marbled finish so there are an infinite number of variations. Also, there was an infamous yellow one that appeared at a photographic society meeting.

James Styles, via email



BACK CHAT

AP reader Andrew Raby warns us to consider all the factors before making a purchase, not just the price of the item

THERE have been two interesting and thoughtful debates in AP recently about online retail versus high-street outlets and major named brands versus the smaller, but possibly equally good, manufacturers and suppliers. As well as being a nice change from the film vs digital and post-production processing vs what you take is what you get debates, these have given me food for thought regarding the nature of the decisions we make as consumers.

For me, these two debates are different in many respects, but have deep-rooted similarities that make them intrinsically linked. In both cases the buying decision is not, and should not, be all about cost. In both cases there are several factors for a discerning buyer to consider before making any purchase. Anyone who fails to do so may come to regret the fact they did not take more care in their buying choices.

For example, I use Adobe products partly on cost (I subscribe to the Creative Cloud, and as a university staff member I get a discount, which I see as reasonable), but also because of the support that is available. Magazines such as AP, which include guides and tutorials for Adobe products; online tutorials; courses; You Tube videos; and Adobe's own website are available to help me use the software, which I can access as part of the Creative Cloud. I would not have these if I were to use a smaller software package.

Not everyone will need, use or want all this support, and so other packages will be right for them, but I do want it, so Adobe is the natural choice for me.

In the same way, I always consider after-sales service when making a major purchase, and would strongly advise others to do likewise. Caveat emptor [let the buyer beware] is always worthy advice, but never more so than in these days of buying from companies that know little about a product and who could be based in any part of the world.

Buying from a website, even a well-trusted and long-established one, has the intrinsic risk that the advice given (if any) may not be reliable or appropriate to you. Also, the returns policy may leave the buyer with a very expensive doorstep instead of a lovely piece of kit, or a painful and time-consuming procedure to follow in order to make the exchange or refund at best.

My advice is to think about what you are buying before making a purchase – not just the physical item or the software on your computer, but the whole package of support and information that backs it up. If you don't need advice and post-sales support, then don't pay for it, but if you think there is a chance that you may need someone to talk through your purchase before you make it, or help you with it should anything go wrong, then maybe, just maybe, you should be paying for it.

PHOTO INSIGHT

BRINGING
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On a trip to Iceland, David Ward noticed this image of a pebble floor through a block of ice. He talks us through taking the landscapes that other photographers miss



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

THIS image was taken on the shores of Jökulsárlón in Iceland, which is a glacial lagoon. I went there at dawn and noticed that this fantastically clear piece of ice on the foreshore was enlarging the pebbles underneath it and reflecting some of the colour from the sky. I liked the solidity of the ice as opposed to the motion blur of the water that was rippling around it, so I wanted to make that contrast. I decided to make it a bit ambiguous – in fact, a few people who have seen this image thought that I'd frozen a wave.

I started by photographing a number of different pieces of ice together in a group and I saw this one piece that was magnifying the pebbles with the light catching the top. On the left there's a kind of stripe of reflected cloud as well – and, if you look carefully, there are three or four reflections of me and my tripod on the top edge! I was using a tilt-and-shift lens on a Canon EOS-1D X, and I used tilt to make sure that the ice was sharp all the way through from the front edge to the back. The pebbles also looked in focus when the camera was focusing on the surface of the ice. There is so much beauty in the texture of the water, the smoothness of the ice and the colour that's being softly reflected, but there is also a contrast of that beauty with the ambiguity. I find that to be a satisfying thing to do.

I tried to compose the image as straightforwardly as possible. I just put the subject in the centre of the frame, giving the right amount of room for the moving water. I experimented a little with shutter speeds to see what was optimal for getting motion blur in the water. I couldn't set it too slow because the waves were actually moving a piece of the ice around. Sometimes, if a big wave came, the whole thing moved, so I had to experiment to control that factor as well. It was a very windy day, with wind speeds of around 70mph, so even in the lee where I took this photograph the water changed in height and ferocity quite a lot. I probably made about ten frames in total.

I have visited Jökulsárlón a few times – it's a very spectacular place. A lot of people photograph the wide view of the mountains

in the background and the glacier, but I wanted to do something different. I did make some wide views while I was there, but they weren't the ones I was interested in when I came back. As soon as I found this image, I thought: 'That's the one that's going to be the keeper'. Many people may think that what I did was almost perverse – turning my back on such a view. On the other hand, if I had kept the images of that view there would almost certainly have been somebody else who had been there in better light, or had seen better icebergs, so I thought it was

'This photograph was about trying to confound people's expectations about water'

more interesting to try to show something that I haven't seen anybody produce before.

I like to make pictures of what I call anonymous places. Although I've explained that this shot was taken in Iceland, it actually doesn't matter where it is – it could be in Greenland, Norway or anywhere. This photograph was about trying to confound people's expectations about water as much as anything else, so where it was taken really isn't important.

I think people tend to rush too much through a space when they're looking for a 'killer shot'. They're not actually stopping just to look. When you stand somewhere for a long time, especially in landscape photography, you notice things. So what I try to do is stand still and look at things around me, because there's almost always something interesting. If you just stop and stare a bit harder, I think you'll be more open to different possibilities.

I like to make images that force people to look at them twice. I think the hardest and most interesting thing to do in photography is to try to make an image that isn't just a straightforward translation of light reflecting off the thing in front of you, but that actually makes people think about what's going on. These are the images that have a longer life. **AP**

**David Ward
was talking to
Jon Stapley**

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The Nikon SP (P stands for professional) was introduced in September 1957 and was their finest and most innovative rangefinder camera. The viewfinder of the SP has the most comprehensive ever made. It provides projected parallax corrected frame lines for the 50, 85, 105 and 135mm lenses that can be selected by a rotating dial under the rewind lever, and a second built-in optical finder next to the viewfinder eyepiece with parallax marks for 28 and 35mm lenses. Shutter speeds from 1 to 1/1000th sec., BT and T, the addition of a delayed action, a self-timer (the first Nikon to do so), a motor drive coupling lug to accept the S-36 and S-250 motor drive units. Weight: 720g. It is fitted with a 5cm f/1.1 Nikkor-N. This lens was introduced in February 1956 and first shown in Tokyo in May of that year. Aperture range f/1.1 – f/22, Angle of view 46°, 9 elements, focusing range (0.9m) to Infinity, filter size 62mm, weight: 12.25 ounces. According to factory records, the total production was 1,046 consisting of 835 in Nikon bayonet mounts and 211 in a Leica screw mounts.



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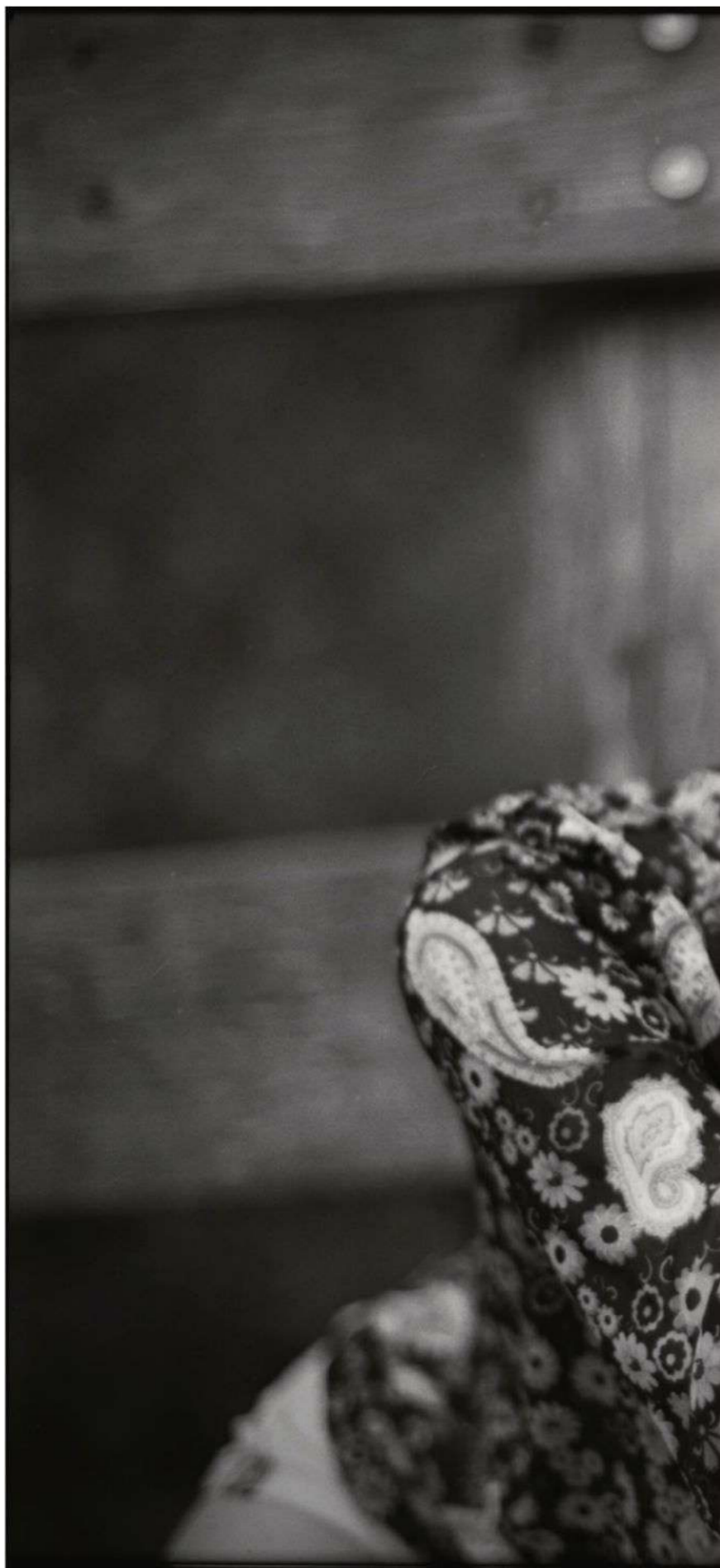
Jan Scholz is a self-taught photographer whose stunning photos exude his passion for film cameras, natural light and all things photographic. He talks to **Debbi Allen**

IT'S AN unfortunate truth that those who discover photography in the digital age will probably never lay a finger on a film camera. The ease of use and relatively economic way of creating images with a digital camera, and the increasing difficulty in finding and developing film, deters many from dipping their toes in to the world of film photography.

Looking at the photographs across the following pages, it's obvious that Jan Scholz is very much a film fan. However, it hasn't always been this way. 'I started in photography about six or seven years ago,' he explains. 'I began a new job in the Netherlands and was trying to find a way to spend my free time. I'd always been interested in photography, but with the extra time I had I could really start to enjoy it. I bought a Nikon D70 and shot pictures of people in cafés, plus bridges and buildings. I started uploading my shots to the internet and received very positive feedback, which motivated me. However, I began to get bored of bridges and discovered a passion for portraiture.'

Around the same time, Scholz began to take not only his Nikon digital camera on his shoots, but also a 35mm camera loaded with black & white film. 'It was a revelation,' he says. 'The digital images looked glossy and perfect, but the film images were grainy and I fell in love with the classic look almost instantly.'

Originally from Germany but now living in Belgium, Scholz's current kit bag would make most photographers jealous.





While Scholz began his career shooting digital, he soon realised that his heart was with film



ALL PHOTOGRAPHS © JAN SCHOLZ

Among his 20-something cameras, he boasts 10x8in, 5x4in, medium-format and 35mm models, including a Leica M with 35mm f/1.4 and 50mm f/2 lenses, a Rolleiflex 2.8F, a Pentax 6x7cm with 105mm f/2.4, a Nikon FM3a with a 105mm f/2.5 and a Linhof Technika V.

'The limitations of each camera and each format force me to approach photography in a different way,' says Scholz. 'I take different pictures when I'm using a fast and mobile 35mm SLR than I do with a slow and stationary large-format camera. Going out with such a tripod-based camera and knowing that I have just ten or maybe 20 pictures to take will make me approach my photography in a completely different way than if I used an 8GB card in the DSLR. It turned the way I photograph upside down. I look at things a lot more carefully, reconsider every composition, and pose again and again before clicking (or not clicking) the shutter.'

Asked which camera is his favourite, Scholz says: 'My favourite changes all the time. I should sell some of them, but I won't use one for weeks and then I use nothing but that one for the next few shoots. They all give a different look and all have different strengths.' Of all the cameras in his collection, though, Scholz's large-format cameras are cherished. 'I can't imagine ever selling one of those,' he says.

Since switching to film, Scholz's style has become quite established, with detailed shadows, a wide tonal range and shallow depth of field apparent in all his shots. In order to achieve his signature look, Scholz doesn't rely on lots of lighting kit, but utilises the available light in his locations.

'I found through experience that if the

light is beautiful while taking the photo, the tonal range will be beautiful in the resulting image,' he says. 'I use 99% available light in my photographs, with the post-production work just fine-tuning what is already there. I use window light and move the model. Then, only when I am happy, do I pick up my camera.'

Scholz prefers not to use a reflector, instead using walls or natural reflectors in his

Above: Scholz says that getting as much right as possible in-camera is crucial

Below: For the most part, Scholz prefers to use Kodak Portra film on his shoots



scene to highlight the model. 'I find natural reflectors everywhere by moving the model,' he explains.

CREATE THE DREAM

Scholz uses his own version of Ansel Adams' zone system to meter his compositions. 'If I metered the skin it would be a zone 5, but I expose for zone 6 or 7 for lovely tones,' he says. 'It's a simplified zone system. I use films at their rated ISO – I don't push or pull or overexpose.'

Working with a Pentax spotmeter, Scholz meters for the face. 'I can get an exact reading for the skin,' he says. 'From this reading, I can create a high-key or low-key image, depending on what I am after.'

Preferring black & white for its 'unrealistic' look, Scholz further enhances his dream-like images with a shallow depth of field, sometimes even shooting with a tilt-and-shift



‘The tilt-and-shift lenses I sometimes use are coupled with large-format cameras, so I twist the angle between the lens and film plane’

lens. ‘The shallow depth takes it even further away from real life,’ he says.

Obviously, shooting in this way has its challenges, especially when it comes to focusing. ‘There’s always a risk that you’ll miss focus,’ he adds. ‘If you have an 18mm f/2 lens, it can be hard to nail the focus and sometimes I miss it. It’s a matter of experimenting. The tilt-and-shift lenses I sometimes use are coupled with large-format cameras, so I twist the angle between the lens and film plane. I take a loop and really study the area I want to focus on.’

Ensuring that his focus, depth of field

and light are all correct in-camera means there’s very little to do in post-production.

‘However, every image of mine goes through Photoshop, mainly to get rid of any dust or spots from scanning,’ says Scholz. ‘I also apply a curve to get the contrast where I had imagined it to be and some images get a tone, such as sepia.’

DO IT YOURSELF

For photographers wishing to emulate Scholz’s style, his approach to getting as much right in-camera as possible will be refreshing. Using available light gives photographers more time (and money!) to

Scholz uses his own version of Ansel Adams’ zone system to meter his images

spend ensuring they have the right cameras, lenses and films. Preferring to shoot with prime lenses, Scholz usually opts for a focal length of around 35–50mm (or equivalent), depending on the camera he’s using, ‘Extreme telephoto and wideangles just don’t suit my style,’ he says.

Loaded with Kodak Portra film for the most part, Scholz does sometimes stray away from his tried-and-tested formula – with unexpected results. ‘One of my favourite photographs is the girl in the ballet dress leaning on a wall [see page 24]. I took it with a 10x8in camera using old Polaroid film. These films don’t always come out as you want them to. When this came out, both the model and I loved it. The composition and the mood – everything came together perfectly. I even have it hanging in my living room.’

Scholz describes his Kodak film





of choice as having 'beautiful tones but with an edge – it's an older film with a gritty look'. He also uses Ilford and Fuji films occasionally just to see what difference it makes to his images.

In terms of cameras, Scholz doesn't have a favourite, but he can't see himself ever returning to digital cameras full time. 'I really love using old manual cameras as everything is under my control,' he says. 'You can feel the mechanics working under your fingers. They are a joy to use – their simplicity, their vintage feel, the sound of the shutters, the feel of the mechanics when forwarding the film. All these factors are not measurable in megapixels, dynamic range or frames per second, but they inspire me and contribute to the joy I have when photographing.'

'Digital cameras are full of menus and features, and I can see why people like them, as they're easy, but I love film. I have always loved black & white photography, but you will hardly find any black & white pictures from my digital period, as I was never happy with the conversion and the resulting tones, regardless of the tools I

Scholz's shoots are carefully constructed interactions between environment, subject and light



BEHIND THE PICTURE



UNLIKE every other image on these pages, this photograph is taken on a digital camera. 'This image is one of the oldest in the whole collection,' says Scholz. 'I started out using a digital camera, a Nikon D70, and then progressed to a D2X. I liked using flashes, two external flashes for the most part. The flashes allowed me to make something unreal, as I do now, but on a digital camera. I shot in this way for two years before I discovered film photography.'

used. If someone could produce a simple digital rangefinder, one that's reduced to the minimum, then I might be interested. The Fujifilm X100 is close to what I would look for, but at the moment I feel digital is too perfect, too sterile. I love using film and can't imagine stopping.'

Scholz's refreshing approach to his kit is carried through to his methodology when setting up his shots, as he prefers to start without his camera. 'I consider how a shot looks from one angle and then from the opposite,' he says 'Where is the light best? Should I be closer or further from the window? Only then do I pick up my camera.'

With camera in hand, Scholz modifies the light by drawing blinds or curtains, or by simply moving his model further or nearer to the light source. 'The perfect situation is with two lights from different directions with blinds on either window,' he adds.

DRAWING INSPIRATION

Scholz has built up a following of photographers keen to see his next project. He has nearly 20,000 Facebook fans, and it's easy to see why. Being self-taught, apart from two workshops during his digital days, Scholz is a humble man and his methods

rely more on his skills than on lots of post-production work. His meticulous approach to setting up his shots before picking up his cameras suits the film kit he uses.

However, his passion for film and for his cameras means that he finds it hard to delegate control of any aspect of his photos to other people. 'I have worked with make-up artists and costume designers in the past, but it's an exception,' he says. 'In the beginning I used them almost every shoot, but I want to try to find someone's natural beauty. We meet somewhere and spend half a day creating beautiful images. Fewer people means a more relaxed and natural atmosphere.'

Finding his models via agency websites, Scholz says he knows immediately who he wants to work with. 'I don't look for blonde or brunette,' he says. 'I just see someone wearing a hat and can see the resulting photos in my head!'

Currently working with a ballet school photographing both backstage and the students, Scholz is already living his dream. And he believes other photographers can, too, if they are truly passionate about what they do. 'Do what you love,' he adds. I found a way to communicate what's inside me. Photos should be personal.' **AP**



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“ I have just set up my new iLux CD500 soft box and umbrella kit. So far the quality is excellent and the whole kit is undoubtedly great value for money. ”

Chris Jullings, Chris Jullings Photography

“ The iLux CD500 never missed a single flash, output was consistent and the cooling system works really efficiently, even though I was shooting with modelling lights continuously from 7 'till 12. ”

Paul Dobson, Paul Dobson Photography

“ Overall, for the money, and features, initial impressions of the iLux RD 300 heads are very favourable compared to the more expensive Lencarta EP300. ”

Steven Clements (Tenchy), professional photographer and reviewer at www.photography-forum.org

“ I purchased an iLux CD500 soft box kit with beauty dish, honeycomb and diffuser recently. The price point is exceptional compared to other leading brands, yet easily comparable in quality. ”

Gareth Bowman, Gareth Bowman Photography

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Martin Roberts

Gloucester **44pts**

Canon EOS 40D, 50mm, 1sec at f/22, ISO 125, ND6 filter, tripod

♦ 'Moidrey Windmill, France'

Judges say Sometimes an APOY entry comes along that really makes the judges glad they picked just the right theme that would produce such an image. This is a truly beautiful shot from Martin. He has chosen just the right shutter speed to make the scene painterly



**1st
PRIZE**

János Balda

Hungary **43pts**

Canon EOS 500D, 50mm, 1/45sec at f/8, ISO 400, flash

♦ Gulls **Judges say** János

has delivered a genuinely captivating image here. He has caught the reflection of the flashgun in the raindrops and, as a result, has created an image that engages the eye. The dynamic camera angle and the strong shape of the gull in the foreground are also strong elements. This is a more than deserved second place



**2nd
PRIZE**



**3rd
PRIZE**

Bec Wolf

Berkshire **42pts**

Nikon D300, 50mm, 30secs at f/22, ISO 100, tripod

♦ 'Swell' **Judges say** Bec's image is a long exposure of the harbourside lights and traffic (including an ambulance) at Svolvær harbour in Norway. The picture was taken from a moving ferry as it eased out of the harbour, parallel to the dockside. Bec's image is one of the more abstract interpretations of the brief and is utterly captivating





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APOY Amateur Photographer OF THE YEAR COMPETITION

Life in Motion

We had a huge range of entries for the second round of APOY 2013, as we reveal the top 30 photographs from our **Life in Motion** round

Martin Roberts, of Gloucester, is the winner of our Life in Motion round of APOY 2013. Martin will receive a Panasonic Lumix DMC-GH3 plus a Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens, worth a total of £2,093.99. The GH3 is a compact system camera with a 16.05-million-pixel, four thirds, Live MOS sensor. It has a weather-resistant magnesium-alloy body, an extended sensitivity range of ISO 125-25,600 and a 1.744-million-dot EVF. The Lumix G Vario HD 14-140mm f/4-5.8 Asph Mega OIS lens offers a wide and long zoom range of 14-140mm zoom (28-800mm in 35mm equivalent) to suit a variety of shooting situations, from scenery to portrait.

Our second-placed winner is **James Balda**, of Budapest in Hungary, who will receive a Panasonic Lumix DMC-TZ30, worth £319.99. The TZ30 is a high-spec compact camera with a 14.1-million-pixel, High-Sensitivity MOS sensor, 20x optical zoom Leica DC lens and 50p full HD video recording. It also features 10fps burst shooting in full resolution and GPS.

Bec Wolf, of Wokingham in Berkshire, finished third in the round and wins a Panasonic 32GB SDHC Class 10 memory card worth £35.99. The 32GB card is ideal for recording AVCHD high-definition video and high-resolution raw files.

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The end of Round 2's judging sees two familiar names jumping into the top spots. Adrian Sadlier is in first position with 70 points, while APOY 2012 winner Dan Deakin is in second place with 67 points. Round 2's winner Mark Whitmore is in third place with 64 points.

1	Adrian Sadlier	70pts	6	Julian Fraser	44pts
2	Dan Deakin	67pts	6	Martin Roberts	44pts
3	Mark Whitmore	64pts	8	George Fisk	43pts
4	Eric Begbie	49pts	8	János Balda	43pts
5	Gary Burrows	45pts	10	Bec Wolf	42pts

The UK's most prestigious competition for amateur photographers

4 Mikhail Kapychka Belarus 41pts

Canon EOS 5D Mark II, 85mm, 1/3200sec at f/1.4, ISO 320

Boys running **Judges say** Mikhail's shot is full of life. We really get a sense of these boys dashing through the streets to avoid the downpour



5 Aaron Yeoman Hertfordshire 40pts

Sony Alpha 700, 8mm fisheye, 1/5sec at f/8, ISO 200

'I'm Late!' **Judges say** This image of a Tube passenger was taken at Green Park Tube station. The distortion of the lens works perfectly with the tunnel location

6 Matej Paluh Croatia 39pts

Canon EOS 550D, 18-55mm, 1/13sec at f/5, ISO 800

Splash **Judges say** This technically accomplished shot makes great use of location and the model's movements

7 Graham Love East Sussex 38pts

Nikon D3S, 70-200mm, 1/200sec at f/11+1/3 stop, ISO 500

Windswept **Judges say** This double exposure from Graham shows Bradley Wiggins winning the gold medal at the London Olympics



8 Paul Beverly Berkshire 37pts

Canon EOS 5D Mark II, 17-40mm, 1.6secs at f/8, ISO 100

'Life at Speed' **Judges say** Paul's captivating image was taken using aperture priority. He dialled in -2 stops to keep the interior dark and the outside correctly exposed



9 Dave Tucker West Midlands 36pts

Canon EOS 7D, 70-200mm, 1/640sec at f/8, ISO 1000

'At the Dogs' **Judges say** This most impressive shot has been taken at exactly the right moment and from just the right location

10 Frederic Vaeremans Essex 35pts

Olympus OM-D E-M5, 12-50mm, 2.5secs at f/8, ISO 200

St Paul's Cathedral, telephone box and London bus **Judges say** Frederic has managed to get three London icons into one shot, creating a dynamic and vivid image

11 Betina La Plante London 34pts

Nikon D300, 18-200mm, 1/4000sec at f/5.3, ISO 400,

Jack **Judges say** This image shows a silhouette of Betina's son dune jumping in Uruguay. It's a solid interpretation of the brief



12 Mo Alam London 33pts

Canon T90, 100mm, 1/2sec at f/16, Fujichrome Sensia 100

Gullfoss Waterfall, Iceland **Judges say** Mo's image employs a strong contrast between motion and stillness



13 Dan Deakin Nottingham 33pts

Nikon D700, 24-70mm, 1/160sec at f/2.8, ISO 1600

Rainfall **Judges say** Last year's APOY winner Dan has captured two boys cycling along rain-drenched streets seemingly oblivious to the downpour. The use of black & white works very well

14 Helen Dickman Cambridge 32pts

Nikon D90, 18mm, 11secs at f/22, ISO 640

Dancer **Judges say** Helen, 17, has captured the energetic movements of this dancer brilliantly



15 Diogo Ferreira Portugal 31pts

Olympus OM-D E-M5, 12-50mm, 1/10sec at f/7.1, ISO 200

'Ferris Wheel' **Judges say** This image is a handheld HDR shot comprising five exposures with 1EV intervals to enhance the movement



16 Simona Bonanno Italy 31pts

Canon EOS 5D Mark II, 24-105mm, 1.6sec at f/22, ISO 100

Merry-go-round **Judges say** Simona was 2011's APOY winner. Despite the movement, this image is oddly peaceful



The UK's most prestigious competition for amateur photographers

17 Julian Fraser Devon 30pts

Nikon D700, 70-300mm, 1/2000sec at f/4, ISO 800

BMX Judges say Julian has captured a great moment here. Note the powerful form and look of concentration on the boy's face

17



18 Mark Whitmore Leicestershire 30pts

Nikon D80, 17-55mm, 1/250sec at f/11, ISO 400, flash

Kick Judges say As the flash was triggered manually, it took Mark a few attempts to get this shot. However, it was worth the effort

19 Adrian Sadlier Dublin 30pts

Nikon D7000, 70-200mm, 1/20sec at f/13, ISO 400

'Freedom' Judges say Adrian's shot of an Irish red setter racing along a beach is a panning shot taken at close range

20 Neil MacGregor Glasgow 29pts

Nikon D3S, 200-400mm, 1/8000sec at f/4, ISO 640, tripod

'Common gull at take-off' Judges say While at his local pond, Neil took this shot using the low-angled light to backlight the gull as it flew

21 Elena Churakova Surrey 28pts

Canon EOS 500D, 15-85mm, 30secs at f/18, ISO 100

Night moves Judges say Elena's nocturnal shot of subtle light trails taken at Tower Bridge in London has a lot of atmosphere

22 Jerry Newsome USA 28pts

Canon EOS 7D, 200-500mm, 1/800sec at f/8, ISO 200

Goldfinches Judges say This dramatic shot shows three goldfinches fighting for position on a bird feeder

22



23 Boris Giltburg Israel 27pts

Olympus OM-D E-M5, 20mm, 1/3sec at f/5, ISO 800

Crossing Judges say The ghostly form of the walking woman contrasts perfectly with the stationary cars

24 Csilla Szucs Bath 26pts

Fujifilm FinePix S8000, 1/550sec at f/6.3, ISO 64

Aerobatics Judges say This display of death-defying stuntwork is a perfect subject for the motion theme of this round

25 Anthony Chang Canada 25pts

Sony Alpha 850, 85mm, 1/250sec at f/1.4, ISO 100

In training Judges say This is a multiple-exposure self-portrait of Anthony training with a punch bag

27



26 Gary Cox Gloucestershire 25pts

Canon EOS 20D, 135mm, 1/200sec at f/5.6, ISO 100, flashguns

Kingfisher Judges say This shot has been taken at just the right moment to capture the water trailing off from behind the bird

27 Jonathan Bailey Wiltshire 25pts

Canon EOS 550D Mark II, 18-55mm, 1/500sec at f/5.6, ISO 500

'Dancing Kites' Judges say This image was taken at a bird sanctuary in Andover. The graceful aerobatics of the birds are caught beautifully in silhouette against the white and grey sky

28 Lee Wheatley Derby 24pts

Nikon D3100, 18-55mm, 1/25sec at f/9, ISO 100

Speedway Judges say Lee has panned with the bike to blur the background, but kept the bike and rider in focus

25



29 Elayne Allan Aberdeenshire 23pts

Canon EOS 500D, 18-135mm, 1/100sec at f/14, ISO 200

Hair Judges say This sweet image of a child chasing balloons has a beautiful and idyllic atmosphere

30 Clive Smith Bath 22pts

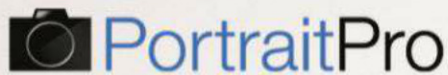
Nikon D200, 18-200mm, 1/250sec at f/5.6, ISO 800

Spaniel Judges say To achieve the shot, Clive put his springer spaniel into a stay position, prefocused and then called to her

28







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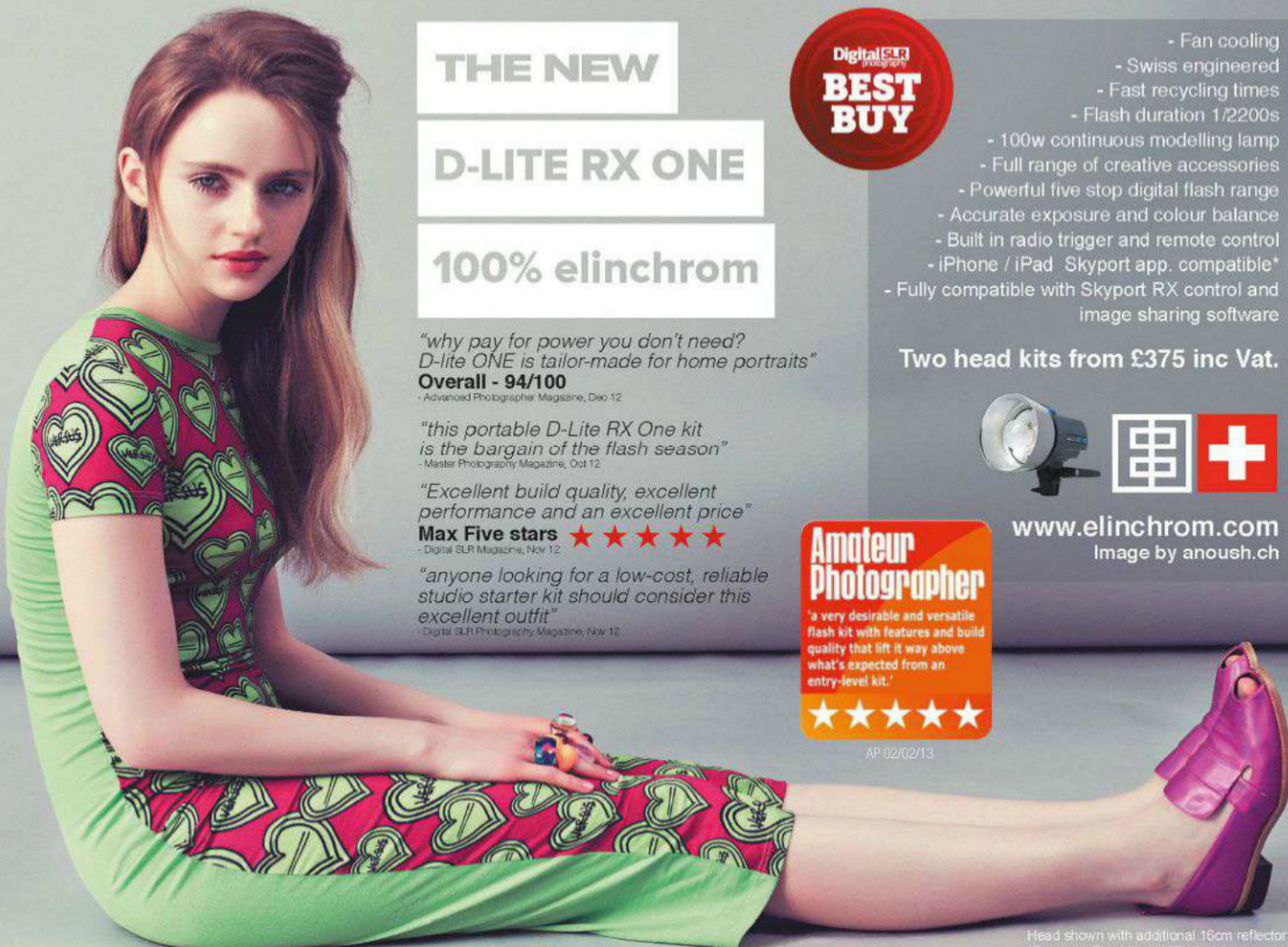
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The magic touch

Few people know about the manual fine-tuning that went into **Bill Brandt's** film prints. With a new book from the Museum of Modern Art, **Jon Stapley** finds out more

BILL Brandt's importance to photography in the 20th century should not be underestimated. Covering an enormous breadth of genre, style and technique, his body of work has become famous for its dissection of British culture and its

development of the photograph as an art form. While his images are still well known today, perhaps more so than his name, many people are unaware of the extent to which he would retouch his film prints by hand, using tools to sculpt and mould the

Jean Dubuffet,
1960

images until he was satisfied.

This is just one of the topics raised in *Shadow and Light*, a book by Sarah Hermanson Meister, curator at the Department of Photography at the Museum of Modern Art in New





Barmaid at the Crooked Billet, Tower Hill, London, 1939

York. She and her colleagues surveyed hundreds of prints under specular light and microscopes, and beneath the surface they found a wealth of craftsmanship.

'I think he is the least well known of the modernist photographers,' says Meister, using the term that refers to early 20th century practitioners who took a rigid approach to focus and form. 'I think that, frankly, for reasons that are inherent to the work and also just historical accidents, Brandt's simply not as well understood.'

PRINT ALTERATIONS

Throughout the 20th century, several prominent photographers expressed open disdain for the idea of altering a print or negative post-capture. Brandt, to say the least, did not share this view. 'The vast majority of his prints reveal his intimate involvement in some way,' says Meister. 'Little scratches – a little this, a little that. So, to begin with, that suggests a kind of dissatisfaction with the notion of a completely unadulterated print was a priority for him. We know that he was largely working with a 2¼in square negatives, yet his pictures are all slightly vertical rectangles. He's not using his full negative – he's taking bits and pieces of it.'

So keeping in mind this heavy propensity for post-capture editing, would it be fair to describe the retouching of prints as an essential component of Brandt's photography? Lee Ann Daffner, conservator of photographs at MoMA and author of the excellent glossary of Brandt's retouching

ADDITIVE TECHNIQUES

When retouching his prints, Brandt made regular use of additive techniques comprising a number of materials



POROUS POINTED PEN

It is somewhat surprising to learn that one of Brandt's methods – albeit one that was sparingly used – involved the addition of marks with a porous pointed pen, more commonly known as a felt-tip pen.

'That's a fascinating area of his work,' says Lee Ann Daffner. 'We only looked at a handful of those, maybe a dozen or so. He definitely used a marker, there's no question about it. This [on 'Jean Dubuffet', above] is actually a fairly restrained use; we saw other ones that were quite uninhibited. He's not afraid to get in there and really modify the image and enhance it.'

GRAPHITE

When Brandt wanted a more precise enhancement, he would use a graphite pencil. Sometimes he would use the pencil's shading qualities to enhance midtone shadows, elsewhere he would use the point as more of an outlining tool. In the magnified 'Barmaid' image (below), the viewer can see how decisive lines have been used to accentuate the facial features.

'The barmaid's face is a perfect example of tight definition,' Daffner says, 'because he's

got the point and a certain kind of control, whereas with the wash [above right] it is much more gentle. With the graphite point, once you go in there you've got a line – it's much more graphic in that respect.'



WASH

One of Brandt's most frequently used techniques was a paint wash that was used to add colour and tonality to areas of a print.

'A "wash" in our study is defined as something that was probably applied with a brush,' Daffner says. 'He probably worked with a fairly limited palette, with cool colours and possibly some warm colours, because gel and silver prints do vary in tonality. It's my guess that he would have had some warm blacks and some cool blacks, possibly some greys.'

Brandt used a semi-transparent black wash to intensify shadows, or a more opaque wash, known as a *gouache*, to smooth out highlights and remove imperfections. In the detail of his image 'Barmaid at the Crooked Billet' (above), the brush strokes of the black wash used are plainly visible.

techniques that appears in *Shadow and Light*, thinks it might. 'He seems to have been very comfortable lightly adjusting the image – cleaning it up and enhancing it,' says Daffner. 'Was it essential? In my opinion, yes, because we know that *he* is the one who was doing this. It's not like he was sending this out to others. He was doing the work – he says so on the letters, and you can tell based on the techniques. The proof is right there in the prints themselves.'

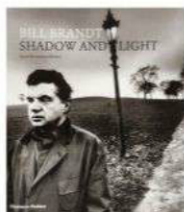
GUIDED BY THE LENS

Interestingly, for all of Brandt's micro-control of his images, for all the tweaks and additions he'd make by his own hand, he would often be quite dismissive of his own role in the photographic process. Meister quotes Brandt directly: "I let myself be guided by the lens, the camera took the pictures for me, I interfered very little." An exaggeration this may have been, but it was one he endeavoured to maintain.

'There's an element of this that's certainly true,' says Meister. 'That curiosity for how the world looks through the camera lens was important. He certainly cultivated an ambiguity, for sure.'

Like the little marks on his prints that defined lines, shadows and highlights, perhaps Brandt thought himself best as near-invisible. **AP**

Losing at the Horse Races, Auteuil, Paris, 1932



Bill Brandt: Shadow and Light by Sarah Hermanson Meister, Thames & Hudson, £34.95, hardback, 208 pages, ISBN 978-0-500-54424-2

REDUCTIVE TECHNIQUES

As well as adding material to his prints, Brandt was never shy about taking it away



SCRATCH

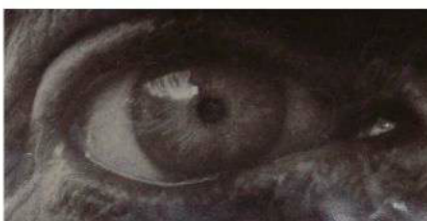
A forceful use of a knife or straight razor would result in a whitening technique known as a 'scratch', where Brandt would essentially remove a portion of the emulsion to reveal the paper beneath, thereby creating pure-white highlights.

'He's really going at the paper, removing large portions,' says Lee Ann Daffner. 'He's going down to the paper fibres, just removing the emulsion so you see the baryta layer. He's creating highlights, so really he's making the handkerchief pop [see 'Losing at the Horse Races', above]. And this is just one example – again and again we saw scratching to make those highlights pop.'

IMPRESSION

One unique effect that Brandt achieved was an 'impression'. This involved pressing the point of a graphite pencil down on the emulsion, and creating a small groove that altered the way shadow and light struck the image.

'When I looked under the microscope, I could see that it looked like there was graphite sort of pushed down in there,' says Daffner. 'It was almost like Brandt was pressing into the paper and the effect is that you see a shadow because it's pressed down. He's creating a furrow. It looks like a dark line because of the shadow, but it can also reflect light. It's deepening shadows.'



ABRASION

When he needed to be more restrained, Brandt would use the knife or razor to finely smooth away material for a lightening effect. This technique, called an 'abrasion', would be used to give evenness of tone, such as on the skin on the model's leg in 'Nude' (above).

'When you look at that one nude, you can see that he's worked the whole leg and the other parts of her body,' says Daffner. 'It's actually a very gentle and very subtle manipulation of the surface. But there's a lot of it – he's really modifying the surface for a visual effect. The abrasion is like a grey-tone version of the scratch – lightening and removing material.'

Amateur Photographer's... ICONS OF PHOTOGRAPHY

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Nelson Mandela Released

Greg English explains how he took his famous picture of Nelson Mandela on his release from prison after 27 years. He talks to **David Clark**

IN EARLY 1990, apartheid in South Africa, under which the minority Afrikaner community ruled the black majority, was beginning to crumble. The system, which had been official government policy since 1948, prevented non-white people from having the vote, forced them to live in separate communities and severely reduced their human rights.

In response to this regime, anti-apartheid groups such as the African National Congress (ANC) had organised uprisings and protests. The government reacted by often violent repression and the imprisonment of opposition leaders.

On 2 February 1990, the new President, FW de Klerk, announced a set of major reforms. They included repealing laws that directly discriminated against the black community and lifting the ban on the ANC. Crucially, de Klerk also announced that the charismatic ANC leader Nelson Mandela was soon to be released.

Mandela was 71 years old and had been in prison for 27 years, having been sentenced to life imprisonment for sabotage and conspiring to overthrow the government. For several years he had been the subject of a growing international movement for his release.

As the world waited for this momentous event, the international news media made preparations to record it. Teams of reporters, photographers and television crews from around the world were dispatched to the country. One



Greg English,
photographed
in 2013

**Nelson and Winnie
Mandela punch
the air in triumph
as he is released
from prison on
11 February 1990**



© APRESS ASSOCIATION IMAGES



'When we actually saw him, a lot of us were in tears because we never thought it would happen'

➔ of the photographers assigned to the event was 32-year-old South African Greg English.

English, who had been a professional photographer since 1980, was working for the Associated Press. He had won the Associated Press award for Excellence in News Photography in 1986 and been given a World Press Award in the same year. He was based in Cyprus when he got the call to cover Mandela's release and flew to Johannesburg.

As English remembers, one of the main problems he faced was trying to find out exactly when and where this major event would happen. There were rumours that it might be Johannesburg, Pretoria or Cape Town. 'Things were so unpredictable,' he says. 'I didn't sleep for five days.'

Behind the scenes, agencies were anxiously booking flights for their photographers to different destinations. Finally, it was revealed that Mandela would be released from Victor Verster prison in Paarl, Western Cape, where he had been held for the previous three years.

On 11 February, photographers, journalists, TV crews and crowds of thousands waited in the searing heat outside the prison gates. Finally, in the early afternoon, the gates opened and Mandela appeared with his wife Winnie. He had not been photographed for more than 25 years and this grey-haired, smartly dressed and dignified figure looked very different from the young revolutionary fighter the world had previously seen.

'It was very exciting,' says English. 'Everyone was so jubilant. When we actually saw him, a lot of us were in tears because we never thought it would happen.' However, his emotion at the event itself was soon replaced by anxiety that he would not be able to get the pictures he needed.

'We were opposite the entrance to the prison gates, and could see Nelson and Winnie walking towards us,' he continues. 'It turned into a complete nightmare for us photographers, because we were corralled into standing in a particular place while crowds were running everywhere, blocking our shots. People started pushing and shoving and it was complete chaos.'

English was shooting with a Canon 35mm SLR and a 300mm f/2.8 lens. As Mandela approached, the crowds momentarily parted. 'Suddenly, I had a clear view and I shot around six frames,' he remembers.

'At the time I did feel I had a good shot, but you're never sure. Of course, I was shooting film and in the heat of the moment I didn't know whether I'd got him in focus or whether someone had stepped in front of me when the camera's mirror was up.'

While editing the images, one picture stood out. In it, both Nelson and Winnie



© AP/PA PHOTOS

Mandela were smiling and holding up fists in celebration while holding hands (pages 36–37). It summed up the day's events in one powerful image. However, all the elements of the picture were not immediately apparent to the Associated Press staff.

'Initially, the picture was wired with the hands cropped out, but I felt that showing them holding hands was a big part of the story and asked them to re-send the picture with a different crop,' English remembers. 'At the time, Winnie Mandela was a rock for the ANC and a strong person. She was viewed differently later, but I still stand by the decision to keep the holding hands in the picture.'

Mandela went on to become President of South Africa in 1994 and remained in the post until his retirement in 1999. Afterwards, he turned his energies towards working for human rights organisations and charities. He retired from public life in 2004, but remains one of the world's most acclaimed and respected public figures.

English went on to cover many other major news events. He is now semi-retired, but is involved in shooting still images of musicians and directing music videos.

The experience of photographing Mandela's release is still a vivid memory and the photograph he took that day remains special to him. 'When I look at it now, it reminds me what an honour and privilege it was to record that great moment,' he says.

'I knew I had borne witness to an iconic event in history which gave millions of people, not just South Africans, hope for the future. I still really love that picture and the unity of what it represents.' **AP**

Another of the images shot by Greg English on the day of Nelson Mandela's release

BOOKS AND WEBSITES

Books: Nelson Mandela's autobiography is *Long Walk to Freedom* (1995), published in paperback by Abacus. For a more general overview, see *South Africa: The Rise and Fall of Apartheid* by Nancy L Clark and William H Worger.

Websites: News footage from the day of Mandela's release can be seen on www.youtube.com. Greg English has no personal website, but some more of his photojournalism can be seen on www.hungryeyemages.com.

Events of 1990

7 February

In the Soviet Union, the ruling Communist Party votes to end its monopoly on power. The following month, Mikhail Gorbachev is elected President

1 April

The Community Charge, popularly known as the Poll Tax, is introduced in England and Wales. There are numerous protests and many people refuse to pay

18 May

Following the fall of the Berlin Wall in 1989, East and West Germany sign a treaty agreeing on social, economic and monetary union

24 June

Kathleen Young and Irene Templeton become the first women in the UK to be ordained as Anglican priests

12 November

British computer scientist Tim Berners-Lee publishes a revised version of his earlier proposal for the World Wide Web

29 November

The UN Security Council passes a resolution that authorises military intervention in Iraq unless it removes its forces from Kuwait and frees all foreign hostages

1 December

During the Channel Tunnel construction, workers from the UK and France break through to form a continuous tunnel linking the two countries

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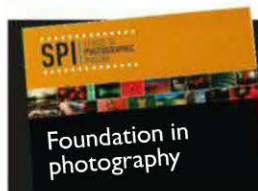
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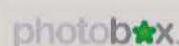
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Appraisal



Expert advice, help and tips from Chris Gatum



PICTURE
OF THE
WEEK



Eric Begbie Roman Back Street

Olympus Pen E-PL3, 14-42mm lens, 1/200sec at f/5.6, ISO 200

THERE'S something intrinsically 'right' about street photography presented in black & white, as monochrome street shots are often imbued with a naturally timeless quality. Take this image by Eric Begbie, for example. In real life, there are numerous elements that have the potential to be distracting in this scene: the shutters and windows might be painted in different colours; the walls of the buildings could be different shades; and the tables and partially concealed sign at the lower left corner could be bold primary colours.

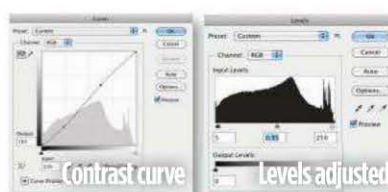
I can't say any of this for certain, as I don't have a colour shot to compare it to, but in a street scene such as this there's every possibility that one or more elements will draw the viewer's attention. When you strip away the colour you remove this from the equation. That's not to say that a quick conversion to monochrome is easy, though, because care needs to be taken over how the colours are translated into shades of grey. Green and red will contrast strongly in colour, but can blend together easily when a scene is simply desaturated.

In this instance, it looks to me that the conversion to black & white has been joined by HDR tone mapping, which has been used to control the dynamic range – the shadows on the left tell me the sun was high and hard when this shot was taken, so the contrast would have been very high. The use of HDR

processing (or at the very least, shadow/highlight recovery) to combat high-contrast scenes is now commonplace, and here it has prevented the darkest shadows in the doorway from blocking up. Apart from the glowing tables at the bottom left, it has also avoided blown highlights so, technically, it has served the purpose it's designed for.

But for me, it's a step too far. Reigning in the high dynamic range of this scene has rendered the right side of the shot a mass of mid-greys, with few light and dark areas to punctuate them. As a result, everything on this side of the frame merges together, with little visual excitement or drama. The left side hasn't fared much better, and while the ivy and shadows on the wall allude to contrast, it's just a little stifled.

Unfortunately, the localised contrast adjustments underpinning HDR processing make it impossible to reverse the effect. A boost to the overall contrast using Curves and Levels helps to a certain extent, but to make more precise changes the tone mapping needs to be reapplied. That's not to say Eric has got it wrong. In fact, he's done the right thing when faced with such a high-contrast scene, but in ensuring the fullest tonal range, some of the natural drama has been lost. This is a shame, because it takes the edge of what is otherwise a well-composed street shot. However, he still deserves my picture of the week award.



'A boost to the overall contrast helps to a certain extent'



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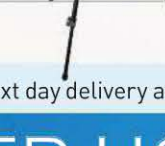
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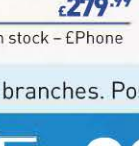
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Green Clean Silky Liquid & Wipe £10

www.snapperstuff.com

SILKY Liquid & Wipe from Green Clean is a two-part cleaning kit, containing a Silky Wipe cleaning cloth and a 20ml spray-bottle of Silky Liquid cleaning fluid, both of which are designed for cleaning sensitive optics. To use, spray the fluid onto the lens surface from a distance of about 20cm and then gently apply the cloth.

On a heavily smeared kit lens covered in fingerprints, I found that an application of the Silky Liquid partially reduced the intensity of the smears, but it required a further spray to eradicate them. It was pleasingly effective on the dust that had collected on the lens, and the softness of the cloth meant I was never concerned about the lens coating. The fluid is water-based and very mild, and this delicate touch is what makes the Green Clean equipment safe to use, with appropriate care, on coated glass. However, a few sprays are required to deal with more severe soiling. I would recommend this product as a worthy companion for general optics, not as an emergency solution for a significantly dirty lens.

Jon Stapley



Amateur Photographer
A spray-on solution and a soft cloth comprise this useful cleaning kit
★★★★★

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Rogue FlashBenders Small Soft Box Kit \$49.95 (around £33)

www.expoimaging.com

ROGUE'S

Small Soft Box Kit is an addition to the FlashBenders range of light modifiers. Everything in the range can be attached to hotshoe-mounted flashguns. The Small Soft Box Kit is designed to soften shadows created by the flash. Also included is a small reflector with a diffusion panel, which attaches quickly via Velcro. An extra piece of material is sewn into the centre of the panel to spread the light evenly across a scene and reduce the chances of a flash creating a hotspot.

When the diffusion panel and reflector are separated, they can be folded completely flat for great portability. Using two built-in adjustable rods, the softbox can be moulded to maximise light control, which is far easier than bouncing flash off walls or ceilings. I found I could mould the modifier into a variety of shapes to suit most situations. Whether it's angling the modifier to fill-in specific areas on a portrait, sculpting it into a snoot or simply softening shadows, the Small Soft Box Kit performs exceptionally well. As a bonus, a sample of Rogue's Gel Kit is included free, which is a nice touch.

Callum McInerney-Riley



Amateur Photographer
A versatile multi-purpose softbox
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Lomo Belair X 6-12

Chris Gatum finds out whether the latest in a line of unique and curious offerings from Lomography is a cult classic or a box-office flop.

AP 4 May

Nikon Coolpix A

We test Nikon's brand-new DX-format compact camera with 16.2-million-pixel, APS-C-sized sensor and 18.5mm f/2.8 (28mm equivalent) lens.

AP 4 May

Fujifilm X20

Retro charm and a new 12-million-pixel X-Trans sensor could make Fujifilm's X20 one of the best compact cameras of 2013.

AP 18 May

Sony NEX-3N

We test the 16.1-million-pixel NEX-3, which Sony claims is the smallest compact system camera with an APS-C-sized sensor.

AP 18 May

Sony Alpha 58

Replacing the Alpha 57, the Sony Alpha 58 has a new 20.1-million-pixel, APS-C sensor, 1.44-million-dot OLED EVF and tiltable LCD screen.

AP 25 May



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Laura Farnsworth

Enrolled on: Foundation
in Digital Photography
Age: 36
Occupation: Lawyer
Equipment: Canon
EOS 600D

Q When did you first become interested in photography?

A One of my earliest memories as a child is of my dad developing photographs in our dark attic room. Then my big sister bought me a pinhole camera kit when I was about ten. These things definitely sparked my interest in photography, although it was only recently that I appreciated how much skill is involved in capturing inspiring images and it's that skill I'm trying to develop through the SPI course.

Q What do you enjoy most about photography?

A I love taking photographs that bring back the smell and feel of a place when I look at them.

Q What are you hoping to achieve with your photography?

A I'd love to learn to take photographs that are good enough to hang on my walls or even

inspire others – but I'm not there yet!

Q Where is the most enjoyable location to take photographs?

A The most enjoyable location is wherever I happen to be on holiday! It's usually the only place I manage to find time to take photographs.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A When I had my first baby, I was so frustrated at having no decent pictures of him – they were all badly exposed or blurred. That was when I realised I needed to learn some photography skills, so I invested in a decent camera and enrolled on the SPI course. I love it. As a working mum with two young children I have very little spare time, so being able to study at home in my own time has been essential. I wouldn't have been able

to commit to a regular class.

My tutor has been excellent – I've always had feedback within a few days of submitting my work and I've really appreciated my tutor's honest, constructive comments. I've learned a huge amount about DSLR techniques and feel much more confident about which settings and composition I need in order to capture the images I want. I'm thinking about enrolling on another SPI course after this one.

WE SAY Laura is making brilliant progress. It's certainly a pleasure to receive her completed modules for marking as there is always an assortment of photographs displaying her newly learned skills taken from the course. Laura is never afraid to take risks and this really shows in her work. In fact, her photographs are starting to reflect those of a professional photographer! Well done, Laura, and keep up the good work.



Samsung NX300

As well as being compact and stylish, the **Samsung NX300** has a new 20.3-million-pixel sensor and AF system, comprehensive built-in Wi-Fi and tiltable touchscreen

Tim Coleman
Deputy technical editor



SAMSUNG has been an active presence in the photography market over the past few years. In fact, the company's established position in electronics, particularly the smartphone sector, has been used to good effect in its NX series of compact system cameras. The company has led the way when it comes to features such as a built-in Wi-Fi, and small cameras with good connectivity are popular at the moment. The new NX300 is the fourth instalment in a viewfinder-less CSC line, replacing the NX210.

At first glance, it appears that only subtle changes have been made to the NX300 since the earlier NX210. But dig a little deeper and many more significant improvements come to light, such as a new sensor, AF system, processor and rear screen.

Samsung has also been busy working on its lens range, and the NX lens mount now comprises 12 lenses plus a number of third-party optics. During my test of the NX300, I used the 18–55mm III f/3.5–5.6 kit lens, plus the 18–200mm f/3.5–6.3, 16mm f/2.4 pancake, 60mm f/2.8 macro and 85mm f/1.4 lenses. A new 45mm f/1.8 2D/3D model was also announced alongside the launch of the camera. The NX300 therefore looks to have a strong feature set that is backed up by some good lenses.

AT A GLANCE

- 20.3-million-pixel, APS-C CMOS sensor
- DRiMe IV image processing engine
- Hybrid AF system
- Dual-band Wi-Fi
- 3in rear tiltable LCD touchscreen
- Street price £599, supplied with full version of Adobe Lightroom and 20–50mm lens

FEATURES

Like its predecessor, the NX300 uses a 20.3-million-pixel, APS-C-format Samsung sensor, but it is not the same unit as that found in the NX210. With a new DRiMe IV image-processing engine also fitted, the NX300 has a 1-stop increase in sensitivity range over the NX210 to ISO 100–25,600. From Samsung's specification, we can expect to see an improvement in the low-light performance of the new model.

A maximum output of 5472x3648 pixels equates to 18x12in prints at 300ppi, although at 240ppi prints closer to A2 are possible. Samsung supplies the camera with a full version of Adobe Lightroom 4.4, which is an excellent inclusion and adds considerable value to the kit for those who do not already own this software.

Built into the sensor are 105 phase-detection pixels, to create a hybrid AF system similar to that in cameras such as the Canon EOS 650D and Fujifilm X100S. This means the NX300 uses both phase and contrast-detection AF, automatically switching between the systems according to the camera settings and the scene being captured. More on this later.

Built-in Wi-Fi was introduced in the NX210, which was effectively the same camera as the NX200 but with the Wi-Fi addition. The NX300



also offers Wi-Fi, but with some added functions and improved operation. On the new model, Wi-Fi has its own place on the shooting-mode dial so it can access apps such as Remote Viewfinder and Mobile Link. We went into detail about these remote-control and image-sharing apps in the review of the Samsung NX210 (AP 21 July 2012). For more details on the improvements and what is possible with Wi-Fi in the NX300, see *Features in use* (below). Like the NX210, the NX300 can geotag GPS data onto image files, but through the optional GPS10 GPS module, which currently is hard to come by.

The several auto shooting modes include 14 smart effects. Contained in the smart menu are modes such as panorama, rich tones and waterfall. A lens-priority mode

makes use of a lens with the i-Fn button, through which a beginner-friendly slider for depth of field can be accessed to make quick changes to the aperture.

With a continuous high frame rate of 8.6fps and continuous low frame rate of up to 5fps, the NX300 should be able to capture a sequence of images of fast-moving subjects. There is a JPEG-burst-only mode, too, for shooting at 10fps, 15fps and 30fps but, with raw format selected, a burst lasts for less than 1sec. It is only in reduced JPEG-quality-only capture that a burst long enough to truly capture a subject is possible, up to around 20 frames. This performance is, however, an improvement over the NX210.

9/10



This set-up shows the Remote Viewfinder app, through which control of the camera can be taken using a smartphone or tablet

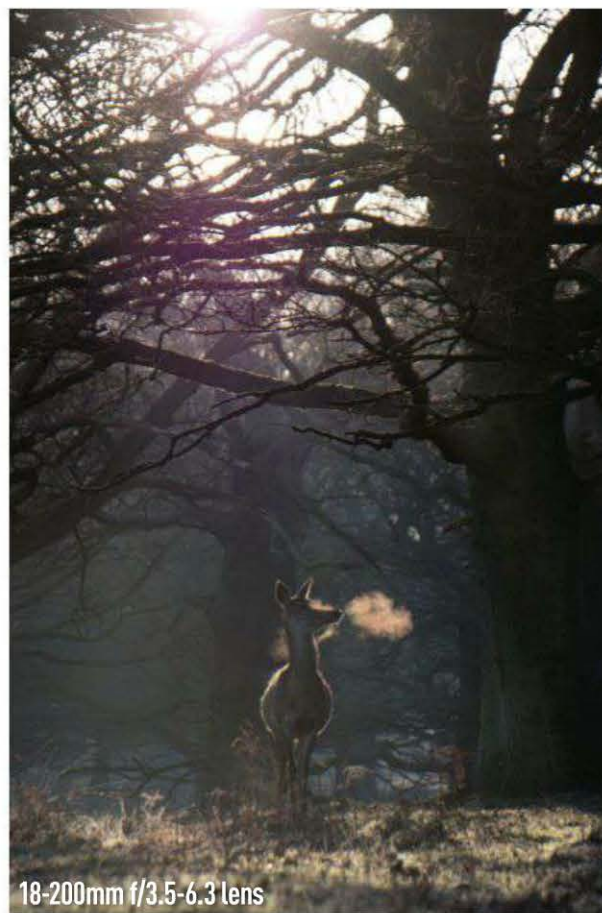
FEATURES IN USE BUILT-IN WI-FI

WI-FI has received a lot of coverage in camera tests recently, but it deserves mention here due to the number of possibilities in the NX300. First, the support has been improved, with dual-channel (band) IEEE 802.11b/g/n rather than the IEEE 802.11n in the NX210.

Autoshare is new in the NX300 and automatically loads images to a paired device. Also new is Near Field Communication (NFC) – a technology that provides a more straightforward Wi-Fi connection between NFC-enabled devices such as cameras, tablets and smartphones. There is also a new app, called Samsung

Smart Camera, which covers both existing Mobile Link and Remote Viewfinder apps.

With Samsung's electronics background, it is hardly surprising that Wi-Fi, on the whole, works very well in the NX300. There is a bit of a lag in the display of Remote Viewfinder, and I had trouble making a direct connection in some situations with a Motorola phone, but this proved easier with an iPhone/iPad and no real issues at all with a Samsung phone. There is a drain on the camera battery, though, which is a problem given that the battery life is modest already.



18-200mm f/3.5-6.3 lens

Above and top right: There is a good choice of lenses that cover a variety of subjects. The goat image has been taken with the 85mm f/1.4 lens, which enables a shallow depth of field while providing crisp results. The deer image was taken with the 18-200mm lens at its telephoto setting. Detail is not as crisp, but the reach of the lens means one can stand far off from the subject

BUILD AND HANDLING

The exterior of the NX300 looks much the same as its predecessor, apart from a handful of welcome improvements. Made around a similar design to the NX210, the shape and size of the new model is virtually the same, which means the NX300 is not the smallest CSC around but it is compact nonetheless. The NX300 is marginally deeper, mostly due to its new tiltable LCD screen, although the added depth is a worthy trade-off for the tilt function that enables clearer viewing of the screen from high and low angles.

Externally, the main change to the body is the leather-effect textured front panel, and I much prefer this new look. The camera is available in black, white or brown versions, with each having a brushed metal top-plate. The NX300 is the most stylish NX camera to date, with the white version having a modern appeal while the black and brown versions echo the look of old, but in a modern curvy form. The curved grip looks great, but more importantly it is comfortable to hold firmly, especially with the redesigned thumb grip on the camera's rear.

There have been a few tweaks to the button layout, but those familiar with the NX210 will feel right at home with the new model. Instead of a control wheel on the rear, the NX300 has a four-way D-pad. There is less need for a control wheel on the new model given that the rear screen is a touch type and can be used for scrolling through menus and to view images – more on the screen later. A new direct-link button

Right: An overall dark exposure was needed here to keep the highlight detail. Brightening the exposure +3EV reveals limited detail in shadow areas that can be prone to chroma noise

85mm f/1.4 lens



on the top-plate initialises auto-share, which automatically uploads images to a smart device immediately after they are shot.

Some of the NX lenses are quite big and weighty relative to the size of the camera. This is particularly true of the 85mm f/1.4, which is better suited to the larger NX20. However, the three pancake lenses complement the size of the camera well, and the 18-55mm kit lens is well balanced with the camera.

Below right: Shot in the standard colour mode, colours are very natural in this sunny scene

The start-up time of the NX300 is fast and it shoots well inside 2secs. Shutter lag when using the shutter button is negligible, too, although there is a slight lag when using the touchscreen. The fastest shutter speed of 1/6000sec is ½ stop quicker than most of the competition, while the bulb mode has a maximum exposure time of 4mins.

Battery life can only be described as poor, especially when any of the Wi-Fi functions are activated. During one morning out in sub-zero temperatures, the battery was dead within two hours after around 175 photos had been captured. Under CIPA testing standards, measured life is up to 320 shots, though, which is a fraction less than the NX300's competitors.

8/10

LCD, VIEWFINDER AND VIDEO

The NX300's rear LCD screen can tilt up approximately 90° and down 45°, whereas the screen in the NX210 is fixed. The

display of the new screen is physically larger, too, at a class-leading 3.3in and with an improved 768,000-dot resolution. Being an AMOLED type, the screen has a bright, crisp display for a camera at this level. The clarity of display is hindered somewhat by reflections, and it is not quite as bright and colourful as the screen in, for example, the Nikon D7100, but it is crisp nonetheless and notably brighter than its predecessor.

More significant is the fact that the AMOLED screen is a capacitive touch type. I would expect a touchscreen from Samsung to work very well given the company's strong smartphone line-up, and I am not disappointed. Being able to release the shutter, and focus, navigate menus and view images via touch, speeds up the camera's handling. All in all, the screen is a significant improvement over its predecessor.

As the company's more compact CSC, the NX300 does not include a viewfinder, or an accessory port in which to theoretically attach an electronic one. Despite its diminutive size, I did still occasionally find myself lifting the camera to my eye by mistake, only to be blinded by the rear screen! Most other competing models of a similar size at least offer an accessory port and optional EVF, as did the Samsung NX100, so perhaps the company will develop a new EVF unit and reintroduce the accessory port next time round.

A dedicated button to record video files is conveniently placed next on the thumb grip. Full HD 1080p videos can be captured at 60fps, 30fps and 24fps at 1920x810-pixel resolution, with stereo sound.

8/10

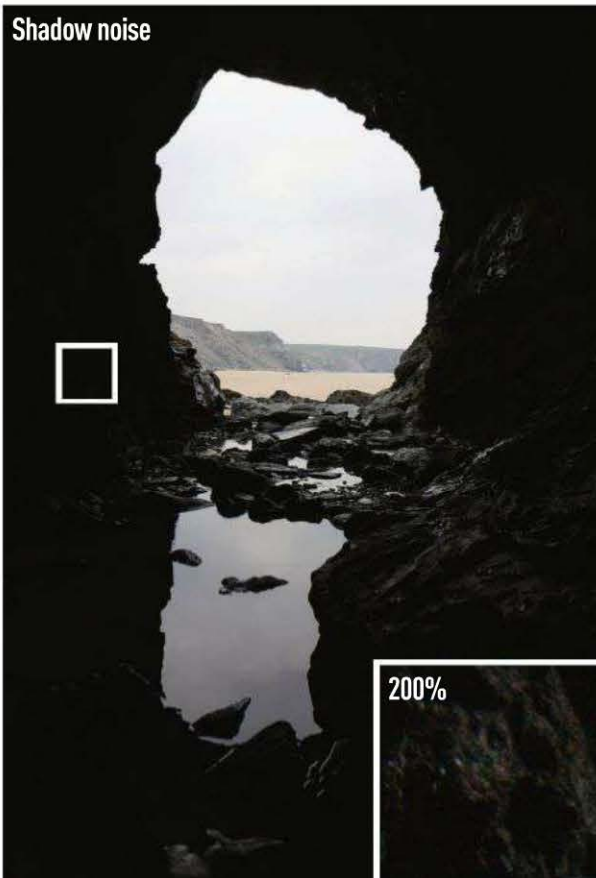
AUTOFOCUS

The NX300's hybrid AF system is made up of 105 phase-detection points that cover a wide AF area, which is more of a 16:9 ratio, while the 247 contrast-detection points cover the entire frame.

In strong continuous light and for subjects of good contrast, AF is near instant, latching onto the subject in a single motion (hunt). However, while using



Shadow noise



Colour



the camera in low light at dawn to photograph deer, I found autofocus a bit hit and miss. When using the shutter button to activate AF and the shutter, the camera sometimes did not focus at all on the subject and captured a blurry result. The success ratio was better when using touch AF on the rear screen instead.

Touch AF is a very welcome new feature. Given that the 247 contrast-detection points cover the entire frame, one can press anywhere on the screen for a spot focus. This is not only a more accurate method of focusing, but also a quicker one.

There is a difference in the AF speed of the NX300 compared to the NX210. With the two cameras set up side-by-side, AF speed was similar in good light, with the NX300 just edging it. In low-contrast light the cameras have a similar success ratio, but the NX300 is quicker again. The margins are minute, though. For another comparison, the Nikon D7100 DSLR, which uses phase-detection AF, is significantly quicker and more accurate when used in low light.

A handy tool for manual focusing is focus peaking. This feature is now present in a few cameras and works by displaying high-contrast edges around the point of focus. In the NX300, peaking is viewed on the rear screen in either white, red or green, with options for three levels of strength for varying degrees of focus. There is also MF assist, which enlarges the frame up to 8x for a closer look at the focus point.

8/10

METERING

The NX300 uses the same 221-segment metering system as the NX200 and NX210. The multi-segment metering mode provides even exposures in most situations, and I found little need to dial in exposure compensation for day-to-day shooting.

Thanks to the camera's touchscreen, spot metering is much quicker to operate and therefore more appropriate for a wider number of shooting situations. In practice, spot metering is usually appropriate only when one has the time to move the spot to the correct area of the frame, but by using the touchscreen there is much quicker response. With this in mind, I found myself switching between multi and spot metering more than I normally would. Spot metering can be linked to the AF point, so a simple touch of the screen can operate focus, metering and shutter in one go, anywhere in the frame.

8/10

DYNAMIC RANGE

The NX300 has a dynamic range approaching 13EV, which is impressive for a mid-priced CSC. In standard shooting mode there is a wide range of tones. There is plenty of tonal detail in scenes where there is a high level of contrast, such as in bright skies and in midtone areas such as trees in a landscape.

There is now a Dynamic Range

Facts & figures

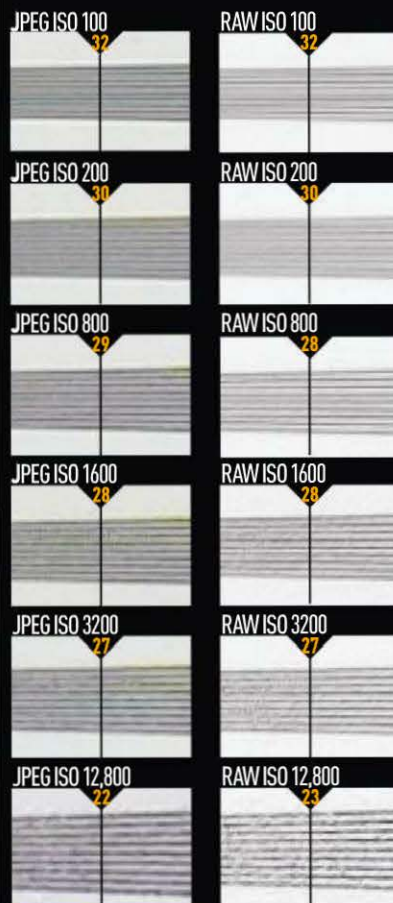


RRP	£599, with 20-50mm lens
Sensor	20.3-million-effective-pixel CMOS
Output size	5472 x 3648 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	JPEG, SRW (raw), MOV
Compression	3-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/6000sec + bulb (max 4mins)
Max flash sync	1/180sec
ISO	100-25,600
Exposure modes	PASM, smart auto, lens priority, panoramic, video, HDR, 13 smart filters, 14 scene (smart) modes
Metering system	221-block segment TTL metering, with multi, centreweighted and spot
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 7 presets, custom and manual, with fine-tuning
Drive mode	8.6fps
LCD	3.3in, 768,000-dot AMOLED
Viewfinder type	N/A
Focusing modes	Single, continuous, manual
AF points	105 phase-detection pixels and 247 contrast-detection AF points. Single-point, 21 multi-point, 35 close-up, face detection
DoF preview	Yes
Built-in flash	Hotshoe-mounted SEF8A
Video	1080p HD at 60fps, 30fps and 24fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable BP1130 Li-Ion (1130mAh with 320-shot life)
Connectivity	USB 2.0, mini HDMI
Weight	284g (without battery or card)
Dimensions	122 x 63.7 x 40.7mm

Samsung, Samsung House, 1,000 Hillswood Drive, Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.
www.samsung.com/uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 85mm f/1.4 lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Shadow detail



Even at ISO 100, there is some luminance noise in shadow areas, but it is uniform so detail still looks crisp



FOCAL POINTS

Flash

The NX300 does not have a built-in flash. However, it comes supplied with the SEF8A unit that attaches to the hotshoe port and has an output of GN 8m @ ISO 100. Other optional external flash units are also available

In-camera editing

There are a number of changes that can be made to an image in-camera, including cropping and resizing, adding a smart filter like vignetting and miniature and, as previously mentioned, colour alterations such as temperature, exposure and contrast

Function button

This button accesses a quick menu. From here, changes can be made to most of the key exposure controls, including some that do not have direct access elsewhere, such as white balance, metering and Picture Wizard



Camera shown actual size

NFC

The Near Field Communication chip is on the left side of the camera. Physically swiping an NFC device over the NFC chip in the NX300 activates a direct connection rather than trawling through menus

Touchscreen

The user can choose between the touchscreen and the rear buttons to make adjustments in-camera. The touchscreen works well and over time is likely to be used just as frequently as the buttons

i-Fn

An 18-55mm f/3.5-5.6 OIS III lens can be bought as a kit with the camera, and like many of the new Samsung lenses it has an i-Fn button. This control allows the focus ring on the lens to adjust other settings, such as aperture

Connectivity

Underneath a hard plastic door are the mini-HDMI and mini-USB ports. The NX300 charges through the USB port rather than being supplied with a separate charger unit

Wi-Fi

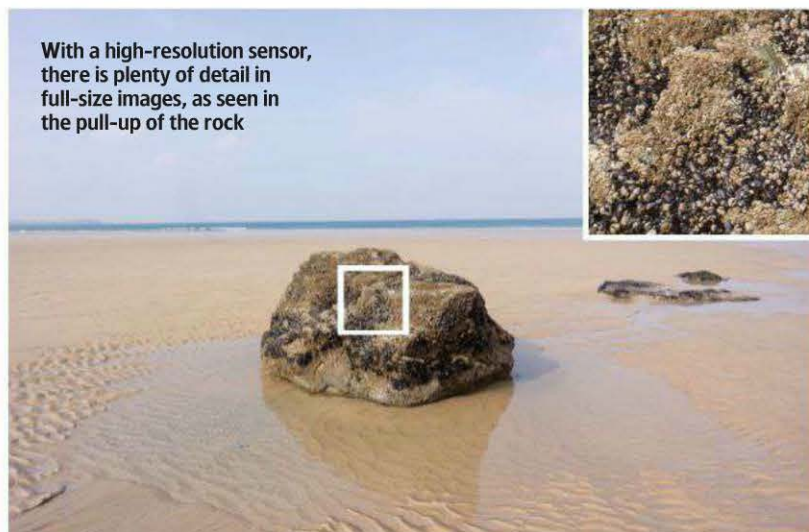


Live view



Function menu





With a high-resolution sensor, there is plenty of detail in full-size images, as seen in the pull-up of the rock

option in the camera's main menu where previously it was called Smart Range. In raw capture, the Smart Range+ option within Dynamic Range can be selected to give tonal detail a boost – as seen in the brightening of shadow areas and the darkening of top highlights. Smart Range+ is an auto setting, as there are no levels of strength from which to choose, but fortunately it does a good job, giving a subtle lift to tones.

Also in the Dynamic Range menu is the HDR shooting mode. Again, this is auto only, with no manual control over its strength. HDR is new to the NX300. It is available in JPEG capture only, and on the whole the effect is not to my liking. Tonal detail is flat where the shadow and highlight areas are boosted too much, while the colour saturation is not enhanced enough. Consequently, having used the Dynamic Range modes a little, I opted to switch them off. Perhaps Samsung could include manual control over the strength of these modes in its next model.

8/10

WHITE BALANCE AND COLOUR

I was impressed by the colour rendition of images straight out of the camera. In the standard shooting mode, colours are natural rather than oversaturated, but not dull. With Picture Wizard turned on, there is the choice of nine modes, from the usual standard and vivid settings to the more unusual forest and calm. There are a further three custom settings. With the vivid mode activated, colour saturation is given a boost but it is not garish. So, for those who like a bit of punch to their images, vivid is a good choice. The black & white mode is called classic. Unfortunately, unlike some other cameras, there is no option for b&w filter effects.

The NX300 has the usual complement of white balance presets, auto, custom and manual Kelvin adjustments. A custom reading is quick to take. AWB is, on the whole, accurate, apart from the usual situations where it cannot compensate against dominate tones in a scene.

The NX300 offers three-frame bracketing for Picture Wizard and white balance, with manual control over the three chosen settings. Both bracketing modes are available in JPEG only, which, for those who like to shoot in raw format, will be somewhat redundant as changes to the colour can be made post-capture. Changes can also be made in-camera to hue and saturation, among other things.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With the same 20.3-million-pixel resolution as its predecessor, the NX300 resolves an impressive level of detail in good light. In both raw and JPEG format at ISO 100, the camera reaches the 32 marker when using the 85mm f/1.4 lens, which is up there with the best models in its class. The 18–55mm kit lens resolves slightly less detail, up to the 30 marker. A direct comparison of a raw and a JPEG file shows, unsurprisingly, that detail is a little softer in JPEGs.

With a new processor and an increase in sensitivity range by 1 stop up to ISO 25,600, the NX300 resolves detail better in low light than its predecessor, which was relatively poor against its competition. At ISO 12,800, the new model reaches up to the 24 marker. The reason that resolved detail is better in low light is that the NX300 has better control over noise at these settings.

Luminance noise is present at all ISO sensitivities in midtone and shadow areas, but is less obvious in highlight areas. Images taken at ISO 100 are still clean, though, and markedly more than those at ISO 800, where noise begins to turn less uniform. However, images all the way up to ISO 6400 are usable.

Chroma noise is often present in shadow areas in particular. This is seen mostly in red pixels, but also in some green and blue stray pixels. The effect of chroma noise can be seen more clearly if a dark exposure is brightened, but it can be dealt with easily using the supplied Adobe Lightroom.

28/30

Competition



Olympus Pen E-PL5

TESTED AP 1 DECEMBER 2012



Sony NEX-6

TESTED AP 5 JANUARY 2013

BOTH Sony and Samsung compact system cameras are APS-C format. By price and specification, the Sony NEX-6 is the most similar to the NX300. There are some excellent four thirds-format CSCs in this price bracket, too, such as the Olympus Pen E-PL5.

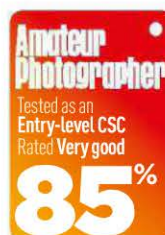
With 20.3 million pixels, the NX300 outresolves the 16.1-million-pixel NEX-6 and Pen E-PL5. All three cameras are of a compact style, with the NEX-6 the only one with a built-in viewfinder. The E-PL5 has an accessory port for an optional EVF, but the NX300 offers neither. All have tiltable rear LCD screens, with the E-PL5 and NX300 being touch-sensitive. The E-PL5 does not have built-in Wi-Fi, but it does have a compatible external unit. All three cameras are small and light, with the NX300 the lightest and the E-PL5 the smallest.

Verdict

ON THE whole, the improvements to the NX300 are incremental rather than radical. However, as the NX210 was already a very good camera, the same can be said of the NX300. The new model is more stylish when viewed from the front and top. Handling is improved through the LCD screen, which is a fantastic touch-enabled unit with a large, bright display. However, I would still like the option of an electronic viewfinder next time round.

Samsung's Wi-Fi feature works very well and the novelty of what it is capable of has not worn off yet, especially the remote control of the camera's shutter and AF. However, despite the change to the AF system, it is difficult to see any real benefit in its speed. Even with a quicker processor, the NX300 is perfectly fine for everyday use rather than sports.

Image quality is very good, especially using a lens such as the 60mm f/2.8 macro, while colour rendition is natural. In low light, the NX300 is also improved, with better control of noise. All in all, the NX300 has taken a great step to being the complete package.



	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									



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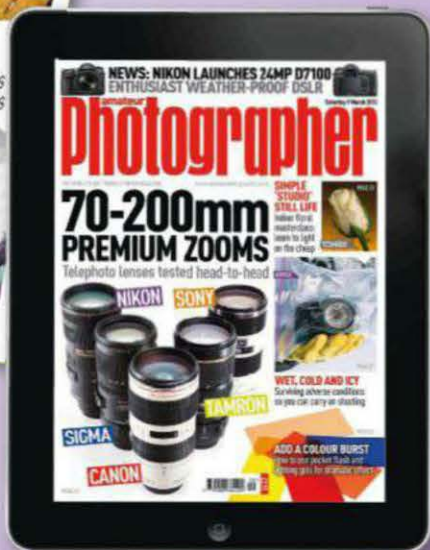


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PRINTING PANORAMAS

Q I have a Sony NEX-3 camera and the main reason for me buying it was the panoramic facility. The photos were then printed by Jessops, but as this company is no longer trading as it used to, where can I get my photos printed? Do I now have a camera with a useless feature? **Michael Holmes**

A Don't worry, Michael, the sweep panorama feature on your NEX-3 hasn't been rendered useless. In 2011, Sony launched its Print! service, which was powered by PhotoBox. This was intended to help Sony customers get the best from the features offered by its camera, such as prints made from sweep panorama images. The website can be found at <http://print.sony.co.uk>, although at the time of writing, 'This website is currently undergoing scheduled maintenance and will be available shortly' is the message being shown. However, you can still order panoramic prints from PhotoBox direct, with 20x8in, 21x12in and 35x20in panoramic

poster prints on offer, as well as 12x5in 'enlargement prints'.

If these sizes don't suit your panoramic needs, the alternative might be to use an image-editing program to combine two or more panoramas as a single image file (putting several panoramic images on a single 'page'). Then you could make one poster print of a more conventional size containing multiple panoramic shots. This is more inconvenient, as you need to set up the print to start with and then cut it up to separate your panoramas when you get it back. However, it does mean you can get the prints you want, at the size you want, from your sweep panoramas. It will probably work out less expensive as well. **Chris Gatcum**

Sony's NEX-3 features a sweep panorama mode



Dave Clegg's image of his friend's cat taken with the Fuji X100, and the A3 enlargement (right)

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

ENLARGING FILES

Q I would like to take issue with Chris Gatcum's answer to a query about enlarging files from the Fujifilm X100 (Ask AP, 23 March). I have used a Fuji X100 for more than a year and am continually amazed at the quality of the files it produces. The answer that cropping an image would lose 50% of your picture and it would not look good blown up to A4 strikes me as the response of a theoretician, not a practising photographer. I have taken 12x10cm sections from my X100 files and they have blown up to A3, with no problems at all. I enclose an example (above), which is an informal snap of a friend's cat. The A3 enlargement is sharp and clear. It might be theoretically problematic, but in the real world of actual photographs it works just fine. I would advise your reader Graham Arnold to go ahead and buy an X100. He won't regret it. **Dave Clegg**

A I'm sorry, Dave, but I stand by my original answer (with the caveat that cropping to effectively double the focal length would use just 25% of the sensor, not 50%). Using a digital zoom (or editing software to effectively achieve the same result) is *always* going to compromise image quality, no matter what camera you use. I have absolutely nothing against Fuji's X100, but the fact is that when you start using fewer pixels to create an image,

FROM THE AP FORUM

Rule of thirds

Nobby Troutface asks I am very new to photography – just a few weeks and addicted! I've been posting stuff on Instagram and somebody suggested I use the rule of thirds. I've read up about it and understand it now, and I also understand how it gives your shots a better effect. I've also read that there



that image has a lower resolution. And, as resolution decreases, so does the ability to enlarge an image. This isn't a physical restriction (you can enlarge a digital image to any physical print size you want), but a question of image quality.

There is, however, a certain amount of subjectivity in this, and what one person sees as acceptable another might not. In your example of the cat you describe the enlargement as 'sharp and clear', but I would say it's 'slightly soft'. It's good, yes, but as I said in my original answer, I wouldn't suggest that someone buys a high-resolution camera with a view to intentionally using fewer pixels as that doesn't make sense. **Chris Gatcum**

AP GLOSSARY INTERPOLATION

When used in reference to digital photography, interpolation simply refers to the introduction of new data. It's a process that's used in a number of different ways, with the first most likely happening moments after you have fired the shutter in the form of demosaicing. If your camera has a sensor fitted with a Bayer pattern filter (and most cameras do), this is part of the process where the individual red, green and blue-filtered photosites are converted into colour pixels.

The second type of interpolation that you are likely to encounter is when you enlarge an image. This might be in your editing software, when you want to increase the image size to create an enlarged print but without reducing the number of pixels per inch (ppi). For example, increasing an 8-million-pixel image measuring 3600x2400 pixels to 5400x3600 pixels (almost 20 million

pixels) would mean that the software has to 'make up' (interpolate) an additional 1800 pixels across the longest edge and 1200 pixels across the shorter edge.

Some cameras do a similar thing when the digital zoom is activated. They use a smaller area of the sensor/fewer pixels to create the 'zoomed-in' effect, and then interpolate the result to give the impression of a 'full-resolution' shot.

In both cases, processing algorithms generate this additional data, using the original image information as reference. In its crudest sense, if a black pixel is next to a white pixel and a third pixel needs to be added between them, it's highly likely that it will be a grey pixel. While interpolation can be very accurate, it is always a 'best guess' that depends on the sophistication of the algorithms involved. It should not be seen as an alternative to recording the data to start with, if that's at all possible.

are times when that the rule should be broken, or times when it can't be used. When are those times?

ClareBear replies There are no specific times when the rule of thirds should be broken or should be used – it's just something you'll learn over time. Look at photos that are considered great and work out why. Figure out why you like certain photos and why you don't like others. I think taking a shot with the rule and without the rule is a good start.

P_Stoddart replies A better way of putting it is that it is a 'suggestion of thirds'. Also, they say three of things work better, but again this is a guide and not a hard rule.

Snorri replies I guess it comes down to knowing and understanding the rule. Then you will start to see scenarios where breaking the rule might give a stronger picture. One thing is for sure – using and thinking about the rule of thirds will take you from casual snaps to 'real' photography.

PeteRob replies The rule of thirds is useful in that it will help you think about framing a shot. The focusing point used most often is the middle one, so the natural tendency is to put the main subject bang in the centre of the shot. However, most cameras will lock the focus and exposure if you push the shutter halfway, allowing you to recompose your shot before you take it.

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ON TEST

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Heinrich van den Berg
explains why he shoots
wildlife in black & white

AP round-up...

Tough cameras

Tough cameras aren't just for taking to the pool when you're on holiday. Their rugged design makes them useful for a variety of situations. **Richard Sibley** looks at seven of the latest models

WHEN looking for the next item to add to your photographic kit, a waterproof, freezeproof, shockproof compact camera may not be the first item that springs to mind. These so-called tough cameras are often portrayed as being for those people who spend most of their time diving in coral reefs, or hurtling down the world's toughest ski slopes. Yet while they are perfectly suitable for these extreme conditions, a tough camera will allow you to take creative images

in difficult conditions far closer to home.

Waterproof cameras can be used in a torrential downpour, when most photographers would be worried about taking more valuable equipment outdoors. The same seals that make these cameras waterproof also helps to keep dust and dirt at bay, so they are fine for taking to the beach or out on a muddy hike. And should your tough camera get dirty, just run it under the tap and carefully wipe it clean.

As technology has improved, not only have the cameras got tougher, but they have also started to incorporate ever more sophisticated features. Wireless image transfer, GPS, even built-in altimeters – all can be found in current models, making these cameras useful additions to any photographer's kit bag.

The inclusion of GPS and Wi-Fi make these cameras great compacts for travellers, too, and even more features tucked away only adds to the interest. For example, the Panasonic Lumix DMC-FT5 has a built-in intervalometer, which means it can record time-lapse videos. Combine this with the waterproofing and -10°C working temperature, and the FT5 can be left out in the snow to take shots and create a time-lapse video of the snow settling on a landscape.

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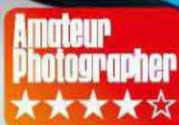
www.canon.co.uk. Tel: 01737 220 000

10m -10°C 1.5m

With large, bright, plastic buttons, Canon's PowerShot D20 is extremely easy to use with or without gloves. The buttons are also clearly visible against the black back of the camera, although the rear thumb grip should ideally be a different colour to the buttons to spare any confusion. The body of the D20 is an odd shape, with waved curves along one edge. It isn't especially small, either, especially given its similar size to Panasonic's Lumix DMC-FT5 and Olympus's Stylus Tough TG-2, which both have a slightly better specification.

The 12.1-million-pixel sensor of the D20 uses the same HS system found in other Canon compact cameras. This essentially means that it is backlit, which should produce cleaner images with less noise and a slightly improved dynamic range compared to its competitors. The images are as we would expect from a Canon compact camera, with a good level of colour and contrast, and a fair amount of detail given that the resolution of the camera is less than many of the cameras on test.

Although the resolution of the 3in screen may be a little lacking, it has a good level of contrast and a pleasing colour rendition. In terms of tough features the D20 has a reasonable specification, but those photographers planning to use it for scuba diving may want to look elsewhere.



FUJIFILM FINEPIX XP60 Around £160

www.fujifilm.co.uk. Tel: 01234 572 000



The cheapest of all of the tough cameras in this group, the Fujifilm FinePix XP60 has a good 16.4-million-pixel sensor and a 5x optical zoom. Images from the camera are a match for all the other cameras on test. However, the screen is disappointing, being just 2.7in with a very low, 230,000-dot resolution. This causes the screen to look very pixelated.

Its tough features are also fairly standard, with waterproofing to a depth of just 6m. That said, unless you're likely to be venturing regularly beyond this depth it will be enough, especially for swimming pools and snorkelling. As we would expect from a camera in this price range, it lacks many of the more advanced features of the other cameras in this group, such as GPS and Wi-Fi, but there is a decent number of scene modes and shooting features.

The XP60's body has a fairly basic design, but the uncomplicated button layout works well. The silver buttons are easily visible against the black plastic of the camera's rear, and they protrude and are far enough apart to make them easy to press with gloves on.

While the XP60 may not be the best specified of the cameras reviewed here, the images are good, and at less than £160 it is a good choice for those who may only occasionally require a tough camera.

NIKON COOLPIX AW110 Around £280

www.europe-nikon.com/en_GB/. Tel: 0330 123 0937



With built-in GPS, including a worldwide map showing points of interest, plus a digital compass, altimeter, barometer and Wi-Fi, Nikon's Coolpix AW110 offers an impressive range of features for those who like to be outside in the extremes. Its 16-million-pixel sensor produces good images, but by ISO 400 it resolves around the same amount of detail as nearly all the other cameras in this round-up. The screen is bright and, while some of the items on the shooting screen are quite small, the menus are all large and clear, making it easy to switch settings and modes.

The body of the camera feels tough and reassuring, but the buttons are a little 'clicky'. However, operation is simple when wearing gloves. To further ease the change of settings in cold weather, there is a large button on the side of the camera. Pressing this reveals a mode menu, and then simply shaking the camera slightly switches between the menu selections.

The AW110 has a good selection of scene modes and an impressive range of shooting features in its main menu, including the ability to shoot at 60fps, or 120fps at a reduced, 1-million-pixel or VGA resolution. Despite the reduced resolution, these fast-shooting modes will still appeal to users wanting to capture extreme sporting moments for upload to the internet.





OLYMPUS STYLUS TOUGH TG-2 Around £350

www.olympus.co.uk. Tel: 01702 616 333

15m -10°C 2m

Despite the Olympus Stylus Tough TG-2 having only 12 million pixels, image quality doesn't fall far behind the competition. Unlike other cameras here, the TG-2 has an aperture-priority mode that will allow photographers to make full use of the maximum f/2 aperture of its lens.

The TG-2 certainly looks the part, and its body feels reassuringly solid. This is reflected in the camera's claimed crushproofing to 100kg. Generally, changing settings in gloves is easy, although I did struggle to move the camera's rear dial. Brilliantly, there is an ingenious tap control that takes things a step further. This works by tapping various parts of the camera to control the selection of menu items, saving the hassle of taking gloves off in cold conditions.

With built-in GPS, a barometer, altimeter and digital compass, the TG-2 is only missing built-in Wi-Fi. Thankfully, for those who want wireless connectivity, the camera is compatible with FlashAir and Eye-Fi cards. This is great all-round model.

PANASONIC LUMIX DMC-FT5 Around £350

www.panasonic.co.uk. Tel: 0844 844 3899

13m -10°C 2m

Not only does Panasonic's latest tough camera, the Lumix DMC-FT5, feature built-in Wi-Fi, but it also uses NFC (Near Field Communication) technology, allowing the FT5 to be connected via Wi-Fi to an NFC smartphone or tablet by simply touching the two devices together. As well as Wi-Fi, the FT5 has GPS built-in, and like its main rivals it has a built-in digital compass, altimeter and barometer. All this information can be overlaid on the rear screen.

With a resolution of just 460,000 dots, the screen of the FT5 can't quite match that of the Sony Cyber-shot DSC-TX30, Nikon Coolpix AW110 or Olympus Stylus Tough TG-2, but it is a fair size and displays a good level of contrast.

In terms of handling, the camera feels a lot like the Olympus TG-2. It is solidly built with a decent-sized handgrip compared to a few of the other cameras. The buttons are neatly laid out, but they are a little small and can be fiddly to operate when wearing gloves. The menu makes up for this by providing large bright icons and text. There are a good number of features available in the FT5, including a manual-exposure mode and a time-lapse video option. The latter could prove fun when combined with the water resistance and low working temperature of the camera.



Amateur Photographer ★★★★★

	CANON POWERSHOT D20	FUJIFILM FINEPIX XP60	NIKON COOLPIX AW110	OLYMPUS STYLUS TOUGH TG-2	PANASONIC LUMIX DMC-FT5
Sensor	12.1 million pixels	16.4 million pixels	16 million pixels	12 million pixels	16.1 million pixels
Sensor size	1/2.3in	1/2.3in	1/2.3in	1/2.3in	1/2.3in
Screen	3in, 461,000 dots	2.7in, 230,000 dots	3in, 614,000-dot OLED	3in, 610,000-dot OLED	3in, 460,000 dots
Lens	28-140mm (equivalent) f/3.9-4.8, 5x optical zoom	28-140mm (equivalent) f/3.9-4.9, 5x optical zoom	28-140mm (equivalent) f/3.9-4.8, 5x optical zoom	25-100mm (equivalent) f/2-4.9, 4x optical zoom	28-128mm (equivalent) f/3.3-5.9, 4.6x optical zoom
ISO	100-3200	100-6400	125-3200	100-6400	100-6400
Video	1080p HD	1080p HD	1080p HD	1080p HD	1080p HD
Waterproof	10m	6m	18m	15m	13m
Freezeproof	-10°C	-10°C	-10°C	-10°C	-10°C
Shockproof	1.5m	1.5m	2m	2m	2m
GPS	Yes	No	Yes	Yes	Yes
Wi-Fi	No	No	Yes	No	Yes



Amateur
Photographer
★★★★★

PENTAX WG-3 Around £280

www.pentax.co.uk Tel: 0870 736 8299

14m ❄️ -10°C 🌞 2m

The largest tough camera in this group, the Pentax WG-3, is capable of withstanding a drop of 2m and a load of up to 100kg, which makes it one of the toughest models around.

While the 4x zoom range is not a match for some of the other cameras on test here, it does have the advantage of an f/2 maximum aperture at its 28mm (equivalent) focal length. Images produced by the 16-million-pixel sensor are good, matching detail from the other cameras, but with perhaps a little more noise at ISO 400. Sadly, the live-view image is the smallest in this round-up, occupying very little of the 3in widescreen.

Textured surfaces cover the WG-3 body, making it easy to grip, and there was no problem operating the camera with gloves on. A karabiner strap is included and can be attached to the side of the camera, which is useful for divers and climbers.

Ingenuously the WG-3 has six LED lights placed around the lens to aid macro shooting, which will be useful when shooting such things as underwater coral reefs.

Although the WG-3 lacks more advanced features, there is a companion model, the WG-3 GPS, that includes a digital compass, altimeter, barometer and, of course, GPS. The more advanced camera also includes Qi wireless charging and costs around £330.

SONY CYBER-SHOT DSC-TX30 Around £300

www.sony.co.uk Tel: 01932 816 000

10m ❄️ -10°C 🌞 1.5m

Of all the tough cameras in this round-up, the Sony Cyber-shot DSC-TX30 is the smallest, lightest and best-looking. In fact, there is a lot to like about it, including its 18.2-million-pixel sensor – the highest pixel count in the group. This produces images with good resolution at low sensitivities. Image colour and contrast are very good, and the screen is also excellent, with plenty of detail and a good level of contrast. There is a catch, however – to maintain its slim profile, the TX30 forgoes physical buttons in favour of a touchscreen. While the touchscreen handled superbly, it cannot be used with gloves on, which may be annoying if you want to change settings in the cold.

Another plus point of the TX30 is the 26-130mm Carl Zeiss lens, which is the fastest in this group when zooming in and out.

In terms of the TX30's tough features, the waterproofing, freezeproofing and shockproofing are average, with GPS and Wi-Fi not present. Another consideration is that the camera uses MicroSD cards, which may be an additional purchase for many enthusiast photographers.

Overall, the svelte design of the TX30 means it is recommended for those who want a good all-round camera that they can feel confident taking into the swimming pool this summer.



Amateur
Photographer
★★★★★

PENTAX WG-3

16 million pixels
1/2.3in
3in, 460,000 dots
25-100mm (equivalent)
f/2-4.9, 4x optical zoom
125-6400
1080i HD
14m
-10°C
2m
No
No (available separately)

SONY CYBER-SHOT DSC-TX30

18.2 million pixels
1/2.3in
3.3in, 1,229-million-dot touchscreen OLED
26-130mm (equivalent)
f/3.5-4.8, 5x optical zoom
80-12,800
1080i HD
10m
-10°C
1.5m
No
No

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the cameras' lenses set to around 50mm equivalent. We show the section of the resolution chart where the camera starts to fail to reproduce lines separately. The higher the number visible in the images, the better the camera's detail resolution is at the specified sensitivity setting.



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CANON EOS 100D

New 18MP digital SLR:
Smallest and lightest ever

EXHIBITIONS



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NORMAN PARKINSON

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Britain's most iconic portrait
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WIN

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£1,900 WORTH OF KIT

APOY: The Animal Kingdom
Win a long-zoom Lumix G5

amateur Photographer

● 16MP X-Trans sensor ● 35mm f/2 lens ● Small body



ON TEST

PAGE 51

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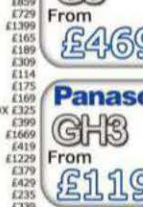
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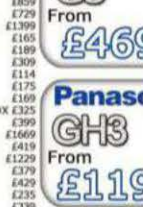


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CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT-CASED £375.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT-BOXED £475.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER MK1	MINT-CASED £4,995.00
CANON 28mm 1/8 USM COMPLETE WITH HOOD	MINT-BOXED AS NEW £325.00
CANON 35mm 1/2 COMPLETE WITH HOOD	MINT-BOXED AS NEW £189.00
CANON 10 - 22mm EPS 1/3.5-4.5 USM	MINT-BOXED £485.00
CANON 17 - 85mm 1/4.5 USM IMAGE STABILIZER	MINT-BOXED £195.00
CANON 18 - 55mm 1/3.5-5.6 IS MK II IMAGE STABILIZER	MINT-BOXED £195.00
CANON 18 - 135mm 1/3.5-5.6 EPS IMAGE STABILIZER	MINT-BOXED £245.00
CANON 20 - 35mm 1/3.5-4.5 USM	MINT-BOXED £175.00
CANON 28 - 90mm 1/4.5 USM	MINT-BOXED £145.00
CANON 35 - 80mm 1/4.5 EF MKII	MINT-BOXED £39.00
CANON 35 - 105mm 1/3.5-4.5 EF ZOOM	MINT-+HOOD +FILTER £99.00
CANON 70 - 300mm 1/4.5 USM IMAGE STAB DO LENS	MINT-BOXED £975.00
CANON 70 - 300mm 1/4.5 USM IMAGE STABILIZER	MINT-BOXED £270.00
CANON 70 - 300mm 1/4.5 USM IMAGE STABILIZER	MINT-BOXED £299.00
CANON 75 - 300mm 1/4.5-5.6 + HOOD	MINT-BOXED £199.00
CANON 75 - 300mm 1/4.5-5.6 USM F4 E	MINT-BOXED £119.00
CANON 75 - 300mm 1/4.5-5.6 MK II	MINT-BOXED £115.00
CANON 75 - 300mm 1/4.5-5.6 MK III (LATEST)	MINT-BOXED AS NEW £165.00
CANON 75 - 300mm 1/4.5-5.6 USM MK III (LATEST)	MINT-BOXED £149.00
CANON 52mm CLOSE UP LENS TYPE 2500	MINT-BOXED £55.00
CANON EF 1.4x EXTENDER	MINT-BOXED £199.00
CANON EF 2x EXTENDER MK II	MINT-BOXED £295.00
CANON EF 2x EXTENDER MK II	MINT-BOXED £295.00
JESSUP'S 2X CONVERTER FOR CANON	MINT-BOXED £99.00
CANON 540 EZ FLASH + INST	MINT-CASED £59.00
CANON 540 EZ FLASH + INST	MINT-CASED £59.00
CANON 420 EZ FLASH	MINT-BOXED £79.00
CANON ANGLE FINDER R	MINT-BOXED £79.00
CANON TC-803S REMOTE CONTROLLER	MINT-BOXED £115.00
CANON LC3 TRANSFORMER AND RECEIVER	MINT-BOXED £69.00
CANON PE-1 BOOSTER FOR EOS 1/2 etc	MINT-BOXED £69.00
SIGMA 20mm 1/1.8 EF DG ASPHERIC IF (LATEST)	MINT-BOXED £295.00
SIGMA 20mm 1/1.8 EF DG ASPHERIC IF (LATEST)	MINT-BOXED £295.00
SIGMA 20 - 40mm 1/2.8 EX DG ASPHERIC DO	MINT-BOXED £245.00
SIGMA 24 - 70mm 1/2.8 EX DG MACRO + HOOD	MINT-BOXED £295.00

SIGMA 70 - 300mm 1/4.5 APO MACRO + HOOD	MINT- £590.00
SIGMA 150 - 500mm 1/5.6 APO DG OPTICAL STABILISING	MINT-CASED £595.00
TAMRON 28 - 200mm 1/3.5-6.3 IF LD ASPHERICAL A/F	MINT- £595.00
TOKINA 10 - 17mm 1/3.5-4.5 AT-X LENS (LATEST)	MINT- £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT-BOXED NEW £1,095.00
CANON AUTO BELLOWS	MINT- £590.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY (GREEN LABEL)	MINT- £225.00
CONTAX T2 TITANIUM CHAMPAGNE	MINT-BOXED £199.00
CONTAX 45mm 1/2 PLANNAR WITH HOOD, FILTER & CAP	MINT- £295.00
CONTAX 90mm 1/2.8 SONNAR "G" + HOOD	MINT- £199.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-BOXED £219.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT-CASED £95.00
CONTAX TITANIUM FILTERS, HOODS, AND CAPS FOR G	PHONE IN STOCK £99.00
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT-CASED £399.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS)	EXC+++ BOXED £199.00
CONTAX FIT YASHICA 28mm 1/2 SUPERB CONDITION	MINT- £595.00
CONTAX 45mm 1/2.8 TESSAR T1 PANCAKE LENS + HOOD	MINT- £225.00
CONTAX 50mm 1/1.7 PLANNAR AE	MINT- £145.00
CONTAX 85mm 1/1.4 PLANNAR MM	MINT- £495.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA MP BLACK BODY	MINT-BOXED £2,395.00
LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT-BOXED £1,135.00
LEICA Mda BODY SER No 12659X CIRCA 1970	MINT- £575.00
LEICA Mda BODY SER No 14111X CIRCA 1975-76	EXC+++ £475.00
LEICA M3 SINGLE WIND SER No 9922X CIRCA 1960	EXC+++ CASSED £575.00
LEICA M3 SINGLE WIND SER No 9911X CIRCA 1960	EXC+++ CASSED £599.00
LEICA HIG BODY WITH REALLY NICE CASE	EXC+++ CASSED £999.00
LEICA H BODY SER No 1816XX C1945 NEEDS SERVICE	EXC+++ £179.00
LEICA CL BODY (SERVICED IN REALLY NICE CONDITION)	MINT- £495.00
LEICA STANDARD CHROME WITH CASE	EXC+++ £299.00
LEICA 35mm 1/2 SUMMICRON ASPHERIC BLACK	MINT-BOXED £1,599.00
LEICA 35mm 1/2.8 SUMMARON WITH SPECS M & HOOD	MINT- £575.00
LEICA 50mm 1/1.5 SUMMARIT M MOUNT WITH RARE HOOD	MINT- £465.00
LEICA 50mm 1/2.8 SUMMICRON BLACK LATEST NOT 8 BIT	MINT-BOXED AS NEW £1,175.00
LEICA 90mm 1/2 SUMMICRON CHROME M	MINT-CASED £1,275.00
LEICA 90mm 1/2 SUMMICRON ASPHERICAL M 8 BIT	MINT-BOXED AS NEW £1,975.00
LEICA 90mm 1/4 COLL ELMAR M MOUNT	EXC+++ IN KEPPER £179.00
LEICA 135mm 1/4.5 Hektor + HOOD M MOUNT	EXC+++ £99.00
LEICA 135mm 1/4.5 Hektor IN KEPPER	EXC+++ £199.00
LEICA 90mm 1/4 ELMAR CHROME SCREW	MINT IN KEPPER £199.00
LEICA 135mm 1/4.5 Hektor + HOOD SCREW	EXC+++ £99.00
LEICA HANDGRIP FOR M8/M9 etc	EXC+++ BOXED £145.00
LEICA EVER READY CASE FOR M6/MITTL/M7/M9	MINT-BOXED £125.00
LEICA R8 BODY CHROME (REALLY NICE LOW USE)	MINT- £475.00
LEICA R5 BODY BLACK	EXC+++ BOXED £299.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA 50mm 1/2 SUMMICRON R ROM LENS LATEST	MINT- £425.00
LEICA 50mm 1/2 SUMMICRON R 3 CAM	EXC+++ £299.00
LEICA 180mm 1/4 ELMARIT R 3 CAM	EXC+++ £345.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR ROM	MINT-BOXED AS NEW £445.00
LEICA 70 - 210mm 1/4 VARIO ELMAR R	EXC+++ £399.00
ANGENIEUX 70 - 200mm 1/3.5 FOR LEICA R FIT	MINT-BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT-BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT- £99.00
ZEISS 6x20 B MONOCULAR WITH CASE	MINT-CASED £165.00
ZEISS DIASCOP 65 T1 FL ANGLED, 15x45 EPIECE CASE	

SWAROVSKI 8 x 50 SLR "B" BINOCULARS WITH CASE	MINT-BOXED £795.00
	MINT+ACCESSORIES £1,275.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R2 BODY OLIVE M MOUNT	MINT-BOXED £275.00
VOIGTLANDER 35mm 1/11 ULTRON ASPHERIC	MINT-BOXED £365.00
VOIGTLANDER WINDER T	MINT-BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT-BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT-BOXED £115.00
VOIGTLANDER ANGLE FINDER + 1521,25mm ADAPTORS	MINT-BOXED AS NEW £199.00

Medium & Large Format

BRONICA ETRSI BODY + 120 BACK LENS & WLF	EXC+++ £195.00
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK	MINT- £195.00
BRONICA RF 45mm 1/4 ZENZANON FOR 645 R/F + FINDER	MINT-CASED £399.00
BRONICA 50mm 1/2.8 ZENZANON MC	EXC+++ £399.00
BRONICA 150mm 1/3.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT-BOXED £119.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT- £99.00
BRONICA 150mm 1/4	MINT- £299.00
BRONICA ETRSI 120 BACK	MINT- £99.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT- £99.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT-CASED £99.00
BRONICA 50mm 1/3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 1/4 MACRO ZENZANON PE	MINT- £245.00
BRONICA 150mm 1/3.5 ZENZANON S	MINT- £165.00
BRONICA SDA + 80mm 1/2.8 S, PRISM FOR BACK GRIP	MINT-EXC+++ £395.00
BRONICA 55mm 1/4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 1/4 PS ZENZANON MACRO FOR SQ	MINT-CASED £395.00
BRONICA 150mm 1/4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SDA 120 MAGAZINE BACK	EXC+++ £45.00
BRONICA SDA/IM POLAROID MAGAZINE BACK	MINT-BOXED £99.00
BRONICA METERED CHIMNEY FINDER	EXC+++ £75.00
BRONICA 15W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MPB-2 POLAROID BACK FOR CONTAX 645	NEW £79.00
FLUO GW 670 MK II C/W 90mm 1/3.5 LENS	MINT-BOXED £675.00
MAMIYA 150mm 1/4.5 + HOOD FOR MAMIYA 7/7Ti	MINT- £375.00
MAMIYA 65mm 1/4 SEKOR 2 LENS FOR RZ + HOOD	MINT- £169.00
MAMIYA 65mm 1/4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm 1/4.5 SEKOR 2 W FOR RZ	MINT- £199.00

MAMIYA 250mm 1/4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 1/3.5 A/F FOR 645 A/F	MINT- £299.00
MAMIYA 210mm 1/4 SEKOR C FOR 645	MINT-CASED £195.00
MAMIYA 180mm 1/4.5 SEKOR FOR RB	MINT- £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7	MINT- £295.00
PENTAX 55mm 1/2.8 FOR PENTAX 645	MINT-BOXED £199.00
PENTAX 200mm 1/4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
PENTAX 150mm 1/3.5 FOR PENTAX 645	MINT-BOXED £199.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm 1/4.6 MAKRO FOR 6008	MINT- £575.00
YASHICAMAT 124G WITH CASE (GREAT CAMERA)	MINT- £195.00
YASHICAMAT YASHINON TELEPHOTO ADAPTORS	MINT-CASED £95.00
YASHICAMAT YASHINON WIDE ANGLE ADAPTORS	MINT-CASED £95.00

Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £595.00
HASSELBLAD 503 Cui BODY + WLF	MINT- £495.00
HASSELBLAD 503C BODY WITH 80mm 1/2.8 T1 + HOOD	MINT- £695.00
HASSELBLAD 90mm 1/4 FOR XPN	MINT-IN KEPPER £265.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC+++ £1,295.00
HASSELBLAD 500ELM M BODY + A12 BLACK BACK	EXC+++ £299.00
HASSELBLAD 50mm 1/4 CF FLE DISTAGON + HOOD	MINT-BOXED £699.00
HASSELBLAD 50mm 1/4 CF DISTAGON + HOOD	MINT- £499.00
HASSELBLAD 150mm 1/4 SONNAR CF	MINT- £395.00
HASSELBLAD A12 BACK	EXC+++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT- £299.00
HASSELBLAD PLAIN PRISM	EXC- £75.00
HASSELBLAD PM PRISM	MINT- £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT- £125.00
HASSELBLAD EXTENSION TUBE 10E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 BODY (LAST OF THE GREAT FILM CAMERAS)	MINT-BOXED £999.00
NIKON F5 BODY (REALLY NICE ONE)	MINT-BOXED £395.00
NIKON F5 BODY	EXC+++ £325.00
NIKON F4E BODY WITH CHARGER AND BATTERY	EXC+++ £299.00
NIKON F80 BODY BLACK	MINT- BOXED £59.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm 1/2.8 "G" IF-ED A/F D FISHEYE LENS	MINT-BOXED £399.00
NIKON 20mm 1/2.8 A/F "D" + HOOD	MINT- £375.00
NIKON 24mm 1/2.8 "G" IF-ED A/F D FISHEYE LENS	MINT-BOXED AS NEW £1,099.00
NIKON 35mm 1/2.8 PC MACRO LATEST WITH BLACK KNOB	MINT-BOXED £499.00
NIKON 50mm 1/1.4 "G" A/F-AS LATEST "UNUSED"	MINT-BOXED AS NEW £225.00
NIKON 60mm 1/2.8 "G" IF-ED A/F-AS MICRO-UNUSED	MINT-BOXED £345.00
NIKON 105mm 1/2.8 A/F D IF-ED A/F-AS VIB RED LATEST LENS	MINT-BOXED AS NEW £525.00
NIKON 180mm 1/2.8 A/F D IF-ED LATEST LENS	MINT-BOXED AS NEW £499.00
NIKON 12 - 24mm 1/4 "G" DX IF-ED A/F-AS	MINT-BOXED AS NEW £545.00
NIKON 17 - 55mm 1/2.8 1/2.8 "G" IF-ED A/F-AS + HOOD	MINT-BOXED £745.00
NIKON 17 - 55mm 1/2.8 1/2.8 "G" IF-ED A/F-AS + HOOD	MINT- CASED £699.00
NIKON 17 - 55mm 1/2.8 1/2.8 "G" IF-ED A/F-AS + HOOD	MINT-BOXED £475.00
NIKON 18 - 35mm 1/3.5-4.5 "D" IF-ED A/F-AS	MINT-BOXED £369.00
NIKON 18 - 70mm 1/3.5-4.5 "D" IF-ED A/F CASED	MINT-+HOOD £149.00
NIKON 18 - 105mm 1/3.5-5.6 "G" IF-ED A/F-AS VIB REDUCTION	MINT (WHITE BODY) £169.00
NIKON 18 - 200mm 1/3.5-6.3 "G" IF-ED DX A/F-AS VIB RED MKII	MINT-BOXED £475.00
NIKON 24 - 85mm 1/2.8 A/F "D" ASPHERICAL MACRO	MINT-+HOOD £395.00
NIKON 24 - 85mm 1/3.5-4.5 "G" IF-ED A/F-AS VIB RED(LATEST)	MINT-BOXED AS NEW £349.00
NIKON 24 - 85mm 1/3.5-4.5 "G" IF-ED A/F-AS	MINT- £225.00
NIKON 24 - 120mm 1/3.5-5.6 A/F "D" IF-AS	MINT-BOXED £199.00
NIKON 24 - 120mm 1/3.5-5.6 A/F "D" IF-AS	MINT- £275.00
NIKON 35 - 80mm 1/4.5-5.6 A/F "D"	MINT-BOXED £55.00
NIKON 55 - 200mm 1/4.5-6.3 "G" DX IF-ED A/F-AS	MINT- £119.00
NIKON 55 - 300mm 1/4.5-6.3 "G" DX A/F-AS VIBRATION REDUC	MINT-BOXED £219.00
NIKON 70 - 300mm 1/4.5-6.3 A/F "G"	MINT- £95.00
NIKON 80 - 400mm 1/4.5-6.3 A/F "G" VIBRATION REDUCTION	MINT-BOXED £799.00
NIKON MB - 40 GRIP FOR NIKON F5	EXC+++ BOXED £225.00
NIKON TC 17E II A/F-AS TELECONVERTER	MINT-BOXED £225.00
NIKON TC 20E II A/F-AS TELECONVERTER	MINT-BOXED £195.00
TELEPUX/KEKRO PRO 300 DG 2x EXTENDER NIKON FIT	MINT- £99.00
NIKON FIT TR-PLUS EXT TUBE SET 12mm,20mm,36mm	MINT- £45.00
NIKON ML-3-REMOTE CONTROL	MINT- CASED £169.00
SIGMA 1.4x EXT CONVER	MINT-BOXED £125.00
NIKON DAQO ACTION POWER FOR NIKON F4/S/E	MINT- £195.00



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PRINTER INK CARTRIDGES



EPSON

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.
T0341/8, each	£15.99 17ml	Check Website.
T0342/3/4, each	£18.99 17ml	Check Website.
T0345/6/7, each	£18.99 17ml	Check Website.
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99
T0452/3/4, each	£11.99 9ml	£3.99 21ml, 3 for £10.99
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99
T0551 Black	£8.99 9ml	£4.99 21ml, 3 for £10.99
T0552/3/4, each	£8.99 9ml	£3.99 21ml, 3 for £10.99
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.
T0591/2/3, each	£12.99 13ml	Check Website.
T0594/5/6, each	£12.99 13ml	Check Website.
T0597/8/9, each	£12.99 13ml	Check Website.
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99
T0611 Black	£8.99 9ml	£4.99 21ml, 3 for £13.99
T0612/3/4, each	£8.99 9ml	£3.99 21ml, 3 for £10.99
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.
T0791/2/3, each	£12.99 10ml	Check Website.
T0794/5/6, each	£12.99 10ml	Check Website.
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.
T0870 Gloss	£7.99 11.4ml	Check Website.
T0871/2/3/4, each	£7.99 11.4ml	Check Website.
T0877/8/9, each	£7.99 11.4ml	Check Website.
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.
T0966/7/8/9, each	£9.99 11.4ml	Check Website.
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 , set of 4
T1281 Black	£7.99 5.9ml	£4.99 13ml
T1282/3/4, each	£7.99 5.9ml	£3.99 10ml
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 , sets of 4
T1291 Black	£10.99 11.2ml	£5.49 16ml
T1292/3/4, each	£10.99 7ml	£4.49 13ml
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	
T1591-9, each	£14.99 17ml each or £107.99 set of 8	
T5591-6, each	£13.99 13ml each or £74.99 set of 6	
T5801-9, each	£41.99 80ml each or £329.99 set of 8	
No.16 Set of 4	£24.99 set of 4	£14.99 , set of 4
No.16 Black	£7.99 5.4ml	£4.99 18ml
No.16 C/M/Y, each	£5.99 3.3ml	£3.99 18ml
No.16XL Set of 4	£44.99 set of 4	£14.99 , set of 4
No.16XL Black	£14.99 12.9ml	£4.99 18ml
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml
No.18 Set of 4	£22.99 set of 4	£14.99 , set of 4
No.18 Black	£7.99 5.2ml	£4.99 18ml
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 18ml
No.18XL Set of 4	£46.99 set of 4	£14.99 , set of 4
No.18XL Black	£14.99 11.5ml	£4.99 18ml
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml
No.24 Set of 6	£44.99 set of 6	NEW
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW
No.24 C/M/Y, each	£7.99 5.6ml	NEW
No.24XL Set of 6	£69.99 set of 6	NEW
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW
No.24XL C/M/Y, each	£11.99 8.7ml	NEW
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW
No.26 Black	£8.99 6.2ml	NEW
No.26 Photo Black	£7.99 4.7ml	NEW
No.26 C/M/Y, each	£7.99 4.9ml	NEW
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW
No.26XL Black	£14.99 12.1ml	NEW
No.26XL C/M/Y, each	£13.99 8.7ml	NEW
No.26XL Photo Black	£13.99 9.7ml	NEW

Suitable EPSON Printers:
Photo 790, 870, 890, 895, 900, 915, 1290
Photo 790, 870, 890, 895, 915
Photo 900, 1270, 1290
Photo 810, 830, 830u, 925, 935

Photo 2100
Chameleon Inks

C64, C66, C84, C86,
CX3600/3650, CX6400, CX6600
Parasol Inks
R200, R220, R300, R320, R340
RX500, RX600, RX620, RX640
Seahorse Inks
Photo R800, R1800
Frog Inks

Photo R240, R245,
RX420, RX425, RX520, RX525
Duck Inks
Photo R2400
Lilly Inks

D68, D88,
DX3800/3850, DX4200/4250, DX4800/4850
Teddy Bear Inks
S20, S21, SX100/105/110/115/200/205/210/215
SX400/405/415/515, D78/92/120, B40W, BX300
DX4000/4400/5000/6000/7000/7400/8400/9400
Photo 1400
Owl Inks

Photo P50, PX650/660/700W/710W/720WD,
PX730WD/800FW/810FW/830FWD/830FWD
R265/285/360, R560/585/685
Photo R1900
Flamingo Inks

Photo R2880
Husky Inks

S22, SX125/130, SX420W/425W/445W,
BX305F
Fox Inks
SX420W/425W/445W/525W/620FW,
BX305F/320FW/525W/535W/625FWD/630FW,
BX635FWD/BX925FWD/BX935FWD, B42WD
Photo R3000 **Turtle Inks**
Photo R2000 **Giraffe Inks**
Photo RX700 **Penguin Inks**
Photo Pro 3800, 3880
Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF
Fountain Pen Inks
Workforce WF-2010W, 2510WF, 2520NF,
2530WF, 2540WF
High Capacity Fountain Pen Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
Daisy Inks
Expression Home XP30, XP102, XP202, XP205
XP302, XP305, XP402, XP405
High Capacity Daisy Inks
Expression Photo XP750, XP850
Elephant Inks

Expression Photo XP750, XP850
High Capacity Elephant Inks

Expression Premium XP600, XP605, XP700,
XP800
Polar Bear Inks
Expression Premium XP600, XP605, XP700,
XP800
High Capacity Polar Bear Inks



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
PGI5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Canon Originals

BCI3e Black 26ml	£11.99
BCI6 All colours, 13ml, each	£8.99
PGI5 Black 26ml	£12.99
CLI8 All colours, 13ml, each	£10.99
CLI42 All colours, 13ml, each	£10.99
CLI42 Set of 8	£79.99
PGI8 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CLI521 B/C/M/Y/GY 9ml	£9.99
PGI520/CLI521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CLI526 B/C/M/Y/GY 9ml	£9.99
PGI525/CLI526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CLI551 B/C/M/Y/GY 7ml	£8.99
PGI550/CLI551 Set of 5	£42.99
PG37 Black 11ml	£11.99
PG40 Black 12ml	£14.99
PG50 Black 26ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99

Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

HP Originals

No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99

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MEMORY

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Sandisk Blue C4: 5MB/s

2GB 5MB/s ~~£8.27~~ **£4.99**
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8GB 5MB/s ~~£21.10~~ **£5.99**
16GB 5MB/s ~~£39.39~~ **£8.99**

Sandisk Ultra C6: 30MB/s

4GB 30MB/s ~~£15.66~~ **£5.99**
8GB 30MB/s ~~£27.85~~ **£6.99**
16GB 30MB/s ~~£67.22~~ **£10.99**

Sandisk Extreme C10: 30&45MB/s

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8GB 30MB/s ~~£37.42~~ **£9.99**
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Sandisk Ultra 30MB/s

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Sandisk Extreme 60MB/s

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16GB 60MB/s ~~£116.19~~ **£45.99**
32GB 60MB/s ~~£208.89~~ **£76.99**
64GB 60MB/s ~~£365.45~~ **£139.99**

Sandisk Ultra C10: 30MB/s

8GB 30MB/s ~~£37.42~~ **£7.99**
16GB 30MB/s ~~£46.02~~ **£12.99**
32GB 30MB/s ~~£67.65~~ **£24.99**
64GB 30MB/s ~~£92.34~~ **£48.99**

Lexar

Compact Flash: 800X

8GB 120MB/s ~~£177.38~~ **£34.99**
16GB 120MB/s ~~£281.30~~ **£67.99**
32GB 120MB/s ~~£384.30~~ **£109.99**

Compact Flash: 1000X

16GB 150MB/s ~~£271.30~~ **£99.99**
32GB 150MB/s ~~£569.56~~ **£189.99**

SDHC Class 10: 400X

8GB 60MB/s ~~£136.73~~ **£14.99**
16GB 60MB/s ~~£198.47~~ **£22.99**
32GB 60MB/s ~~£246.54~~ **£39.99**

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s ~~£39.99~~ **£14.99**
16GB 75MB/s ~~£69.99~~ **£19.99**
32GB 75MB/s ~~£79.99~~ **£34.99**

Compact Flash: 1000X

16GB 150MB/s ~~£299.99~~ **£49.99**
32GB 150MB/s ~~£469.99~~ **£84.99**

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.
AAA 1000mAh Duracell **£6.99**
AA 2450mAh Duracell **£6.99**
AA 2500mAh GP **£9.99**
AA 2850mAh Ansmann **£13.99**
AA 2900mAh Delkin **£14.99** **£9.99**

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!
AAA 850mAh equivalent (4) **£5.99**
AA 2050mAh equivalent (4) **£7.99**

Ultimate Lithium

Rechargeable Ultimate Lithium. The longest lasting AA and AAA batteries in the world!
AAA Ultimate Lithium (4) **£6.99**
AA Ultimate Lithium (4) **£7.99** **£5.99**

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon **£9.99**
NB-3L for Canon **£9.99**
NB-4L for Canon **£9.99**
NB-5L for Canon **£9.99**
NB-6L for Canon **£9.99**
NB-7L for Canon **£12.99**
NB-8L for Canon **£9.99**
NB-9L for Canon **£9.99**
NB-10L for Canon **£12.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99** **£19.99**
LP-E8 for Canon **£15.99**
LP-E10 for Canon **£12.99**
NP40 for Fuji **£9.99**
NP45 for Fuji **£9.99**
NP50 for Fuji **£9.99**
NP95 for Fuji **£9.99**
NP140 for Fuji **£12.99**
NP150 for Fuji **£19.99**
NP400 for Minolta **£12.99**
EN-EL1 for Nikon **£9.99**
EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£14.99**
EN-EL5 for Nikon **£9.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**
EN-EL12 for Nikon **£9.99**
EN-EL14 for Nikon **£19.99**
EN-EL15 for Nikon **£24.99**
EN-EL19 for Nikon **£12.99**
EN-EL20 for Nikon **£14.99**
LI10B/12B for Olympus **£9.99**
LI40B/42B for Olympus **£9.99**
LI50B for Olympus **£9.99**
BLM-1 for Olympus **£12.99**
BLS-1 for Olympus **£12.99**
CGA-S005 for Panasonic **£9.99**
CGR-S006 for Panasonic **£9.99**
CGA-S007 for Panasonic **£9.99**
DMW-BCG10 for Panasonic **£19.99**
DMW-BCJ13 for Panasonic **£19.99**
DMW-BCK7 for Panasonic **£19.99**
DMW-BLB13 for Panasonic **£19.99**
DMW-BLE9 for Panasonic **£14.99**
DMW-BMB9 for Panasonic **£24.99**
D-L150 for Pentax **£12.99**
D-L190 for Pentax **£12.99**
D-L109 for Pentax **£12.99**
SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**
BG-1 for Sony **£19.99**
NP-FM500H for Sony **£19.99**
NP-FH50 for Sony **£19.99**
NP-FW50 for Sony **£24.99**

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: **£99.99**
For Canon 5D MkIII: **£99.99**
For Canon 7D: **£99.99**
For Canon 30/40/50D: **£59.99**
For Canon 60D: **£99.99**
For Canon 450D/500D: **£69.99**
For Canon 550D: **£99.99**
For Canon 600/650D: **£99.99**
For Canon 1000D: **£99.99**
For Nikon D80/D90: **£59.99**
For Nikon D800/D800E: **£99.99**
For Nikon D7000: **£99.99**

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.
CR123A Energizer Lithium (1) **£1.99**
CR2 Energizer Lithium (1) **£1.99**
2CR5 Energizer Lithium (1) **£1.99**
CRV3 Energizer Lithium (1) **£5.99**
LR44 Energizer Alkaline (2) **£1.99**
CR2025, CR2032 etc **£1.99**
Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm Adapter Ring **£4.99**
52mm Adapter Ring **£4.99**
55mm Adapter Ring **£4.99**
58mm Adapter Ring **£4.99**
62mm Adapter Ring **£4.99**
67mm Adapter Ring **£4.99**
72mm Adapter Ring **£4.99**
77mm Adapter Ring **£4.99**
82mm Adapter Ring **£4.99**

P-Type Holders

Holder Standard **£5.99**
Holder Wide Angle **£6.99**
Hood Modular **£6.99**

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 **£9.99**
ES-71II Canon 50/1.4 **£9.99**
ET-60 Canon 75-300/4-5.6 **£9.99**
ET-65B Canon 70-300/4-5.6 **£9.99**
ET-67 Canon 100/2.8 Macro **£9.99**
ET-67B Canon 60/2.8 **£9.99**
EW-60C Canon 18-55 IS **£7.99**
EW-73B Canon 18-55 IS **£9.99**
EW-78BII Canon 28-135 IS **£9.99**
EW-78D Canon 18-200 IS **£9.99**
EW-78E Canon 18-55 IS **£12.99**
EW-83E Canon 17-40/4.0 **£12.99**
EW-83J Canon 17-55/2.8 **£12.99**
HB-25 Nikon 24-85 5-6 **£12.99**
HB-37 Nikon 55-200 VR **£7.99**
HB-45 Nikon 18-55 VR **£7.99**
SH-006 Sony 18-70/3.5-5.6 **£9.99**
SH-108 Sony 18-55/3.5-5.6 **£9.99**

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Screw-Fit Lens Hoods

52mm Shaped Petal Hood **£6.99**
55mm Shaped Petal Hood **£6.99**
58mm Shaped Petal Hood **£6.99**
62mm Shaped Petal Hood **£7.99**
67mm Shaped Petal Hood **£7.99**
72mm Shaped Petal Hood **£9.99**
77mm Shaped Petal Hood **£9.99**
82mm Shaped Petal Hood **£11.99**
46mm Rubber Hood **£3.99**
52mm Rubber Hood **£3.99**
55mm Rubber Hood **£3.99**
58mm Rubber Hood **£3.99**
62mm Rubber Hood **£4.99**
67mm Rubber Hood **£4.99**
72mm Rubber Hood **£5.99**
77mm Rubber Hood **£5.99**

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm **£3.99** each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze **£6.99**
52mm UV / Haze **£6.99**
55mm UV / Haze **£7.99**
58mm UV / Haze **£8.99**
62mm UV / Haze **£9.99**
67mm UV / Haze **£10.99**
72mm UV / Haze **£11.99**
77mm UV / Haze **£14.99**
82mm UV / Haze **£17.99**
86mm UV / Haze **£22.99**

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing **£18.99**
52mm Circular Polarizing **£19.99**
55mm Circular Polarizing **£21.99**
58mm Circular Polarizing **£24.99**
62mm Circular Polarizing **£29.99**
67mm Circular Polarizing **£34.99**
72mm Circular Polarizing **£39.99**
77mm Circular Polarizing **£44.99**
82mm Circular Polarizing **£49.99**
86mm Circular Polarizing **£59.99**

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight **£7.99**
55mm Skylight **£8.99**
58mm Skylight **£9.99**
62mm Skylight **£10.99**
67mm Skylight **£11.99**
72mm Skylight **£13.99**
77mm Skylight **£16.99**

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set **£26.99**
55mm Close-Up Set **£29.99**
58mm Close-Up Set **£34.99**

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter **£35.99**
55mm 2.0X or 0.5X converter **£37.99**
58mm 2.0X or 0.5X converter **£39.99**

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each **£11.99**
58mm Starburst x4/6/8, each **£15.99**
67mm Starburst x4/6/8, each **£21.99**
72mm Starburst x4/6/8, each **£27.99**

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-filter, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII **£56.99**
55mm FaderND MkII **£59.99**
58mm FaderND MkII **£62.99**
62mm FaderND MkII **£69.99**
67mm FaderND MkII **£79.99**
72mm FaderND MkII **£89.99**
77mm FaderND MkII **£99.99**

ND500MC (fixed 9 stop)

52mm ND500MC **£39.99**
58mm ND500MC **£47.99**
67mm ND500MC **£55.99**
72mm ND500MC **£59.99**
77mm ND500MC **£64.99**

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
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PRO 253CT	PRO 283CT	NEW! Nivelto Tripods
Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm £242.99	Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm £296.99	A new range of lightweight, flexible, compact tripods with heads, that fold flat in a few seconds thanks to the unique, swivelling open canopy. 204BK H:101cm, W:0.6kg £53.99 214BK H:120cm, W:0.7kg £62.99 244BK H:145cm, W:1.1kg £98.99 245BK H:161cm, W:1.2kg £107.99

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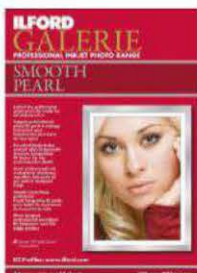
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V-LUX 40 + Free Case	£529

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SIGMA 10-20mm f4-5.6 EX DC	£369
SIGMA 10-20mm f3.5 EX DC	£459
SIGMA 12-24mm f4.5/5.6 EX II	£669
SIGMA 24-70 f2.8 EX DG HSM	£599
SIGMA 70-200 f2.8 EX DG OS	£899
SIGMA 120-300mm f2.8 DG OS	£1,599
SIGMA 150-500mm DG OS	£749
SIGMA 50-500mm DG OS Nikon	£949
SIGMA 85 f1.4 EX DG HSM	£669
SIGMA 300 f2.8 EX DG HSM	£2,249
NEW SIGMA 35mm f1.4 DG HSM	£699
Tokina 11-16mm f2.8 ATX MK II	£599
Tokina 12-24mm f4 II ATX ProDX	£495
Tokina 100 f2.8 Macro ATX Pro	£395
Tokina 16-28mm f2.8 ATX Pro FX	£775

ZEISS

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18mm f3.5 ZF2/ZE	£1,026
21mm f2.8 ZF2/ZE	£1,380
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28mm f2 ZF2/ZE	£940
35mm f1.4 ZF2/ZE	£1,380
35mm f2 ZF2/ZE	£818
50mm f1.4 ZF2/ZE	£532
85mm f1.4 ZF2/ZE	£940
50mm f2 Makro ZF2/ZE	£940
100mm f2 Makro ZF2/ZE	£1,380
21mm f4.5 Bioton ZM	£859
25mm f2.8 Bioton ZM	£859
28mm f2.8 Bioton ZM	£770
35mm f2 Bioton ZM	£770
50mm f1.5C Sonnar ZM	£859

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190 XProB	£109	804 RC2 head	£53
190 CXPro 3	£225	808 RC4 head	£102
190 CXPro 4	£232	410 head	£147
055 XProB	£119	701 HDV	£86
055 CX Pro 3	£253	MVH502AH	£140
055CXPro 4	£259	303 Plus	£299
460 MG head	£68	303	£269
494 RC2 head	£45	324 RC2	£89
		327 RC2	£127
		468MGR2	£191
		468 MGR2	£191
		300N	£123

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XH111 + 45mm lens	£1595	Bronica HRS 250mm f5.6	
X Pan 90 mm lens	£395	Bronica HRS 40mm f4	
50mm CT - I lens	£350	Bronica 150mm f5.6 lens	
40mm CT + case + hood	£650	Bronica Polaroid Back S	
Hasselblad ProFades	Phone	Leica Apo Televid 77 comp	
Hasselblad HM Magazine		£225 Ultravid 8 x 32HD NEW	
Hasselblad HC 50mm		£80 Ultravid 10x42 HD NEW	
Hasselblad 50mm CT		£225 Ultravid 8 x 42 HD NEW	
Hasselblad 120mm HC lens		£495 Nikon 18-24mm AFS DX	
Hasselblad 150mm CT lens		£350 Nikon 18-200mm AFS VR II	
Rollei 6000 Film Magazine		£1895 Nikon D300 body	
Hasselblad HM - 16.32 Mag		£295 Nikon D2X body	
Mamiya 55-110 AFS NEW		£175 Nikon D2Xs body	
Mamiya 645 Rol Back New		£395 Nikon D300 body	
Mamiya 645 105 - 210mm		£495 28mm 50mm f1.4 ZF Nikon	
28/27 Pro II Polaroid NEW		£95 Nikon AFS 17-55mm f2.8	
Mamiya 645 105mm f2.8		£250 Nikon AFS 28-300mm VR	
Mamiya 645 210mm f4		£99 Nikon AFS 600mm f4G VR	
Mamiya 70 - 210mm Lens		£179 Nikon 300mm f2.8 F4 MF	
		£105 Nikon MB-D12 Grip	
		£595 Nikon 12-24mm f4 AFS DX	

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£125 Nikon AFS 18-200mm DX VR		£349 Canon BG-E2N Grip	£75
£95 Nikon AFS 24mm f1.4G		£1295 Canon EOS 1DS body	£445
£149 Nikon AFS 35mm f1.4G		£995 Canon EOS 1DS Mark II body	£1195
£1586 Nikon 24-120mm f3.5/5.6 VR		£1199 Canon EOS 1D MKII body	£595
£1495 PCE Micro Nikon 85mm f2.8		£1195 Canon EF 70-300mm f4 USM	£695
£475 Nikon 28-300mm AFD		£449 Canon EF 85mm f1.2L II	£1275
£399 Sigma 150-500mm OS Nikon		£295 Canon EF 28-135mm IS USM	£195
£495 Sigma 2X Apo Converter Nikon		£149 Canon EF 35mm f2.8 IS USM	£149
£595 Terikon 28-75 f2.8 XR Di Nikon		£199 Canon EF 70-300mm DO IS	£195
£450 Nikon 16-85mm f3.5/5.6		£395 Canon EF 100mm f2.8 USM	£325
£375 Sigma 30mm f1.4 Nikon		£250 Sigma 12-24G Macro FCS	£295
£575 Sigma 70-200mm f2.8 II Nikon		£229 Canon EF 28-135mm IS USM	£195
£5995 Nikon 105mm f2.8D Micro		£495 Zeiss 35mm f2.8 Canon fit	£595
£695 FM3A - 35mm f2 lens		£349 Zeiss 85mm f1.4 ZF Canon fit	£749
£210 Nikon F6 body as now			

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Flex TT5 CE Canon	£149
1xMini 2xFlex Canon	£419
Mini TT1 CE Nikon	£149
Flex TT5 CE Nikon	£149
1xMini 2xFlex Nikon	£419
NEW 2 x PLUS III	£249

Fuji Cashbacks see web
Fuji X100S £1095
Fuji X20 £519
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NEW!!

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- ▶ On-screen Feature Guide
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- ▶ Compact & Lightweight

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- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen

EOS 600D Body Only **£399.00** + 18-55 IS II **£469.00**

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Canon EOS 650D



- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full-HD video with manual control
- ▶ Up to 5fps shooting
- ▶ 3.0" Vari-angle LCD Touchscreen

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Canon EOS 60D



- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen

EOS 60D Body Only **£609.00** + 18-55 IS **£839.00**

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- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD

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Purchase the EOS 7D between 7th March & 31st May 2013 and claim **£80 cashback** from Canon.

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- ▶ Tough, lightweight construction
- ▶ Max ISO 25,600
- ▶ Stunning 1080p movies
- ▶ Wi-Fi file transfer

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Purchase the EOS 6D between 7th March & 31st May 2013 and claim **£100 cashback** from Canon.

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- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity
- ▶ Full-HD video with manual control

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Purchase the EOS 5D Mk III between 7th March & 31st May 2013 and claim **£160 cashback** from Canon.

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- ▶ 18.1 MP full frame sensor
- ▶ Up to 12fps
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ Full HD 1080p EOS movie

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50mm f/1.4 USM £279.00	TSE 45mm f/2.8 £1,099.00	70-200mm f/4.0L IS USM £929.00
50mm f/1.8 II £88.00	TSE 90mm f/2.8 £1,099.00	70-200mm f/4.0L USM £499.00
50mm f/2.5 Macro £227.00	8-15mm f/4L Fisheye USM £1,059.00	70-300mm f/4.0-5.6 IS USM £368.00
EF-S 60mm f/2.8 Macro £349.00	EF-S 10-22mm f/3.5-4.5 USM £619.00	70-300mm f/4.0-5.6L IS USM £1,129.00
MP-E 65mm f/2.8 £808.00	EF-S 15-85mm f/3.5-5.6 IS USM £549.00	70-300mm f/4.5-5.6 DO IS USM £1,099.00
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- ▶ 5x

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PC-E 24mm f/3.5D ED £1,469.00	AF-D 50mm f/1.8 £109.00	AF-D 135mm f/2.0D £1,029.00	AF-S 10-24mm f/3.5-4.5G DX £639.00	AF-S 18-300mm ED VR DX £679.00	AF-S 70-200mm f/2.8 VR II £1,605.00
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AF-S 28mm f/1.8G £505.00	AF-S 60mm f/2.8G Micro ED £404.00	AF-D 200mm f/4D IF ED £1,179.00	AF-S 14-24mm f/2.8G ED £1,315.00	AF-D 24-85mm f/2.8-4 £559.99	AF-S 70-300mm IF ED VR £399.00*
AF-S 35mm f/1.4G £1,299.00	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 200mm f/2G ED VR II £4,109.00	AF-S 16-35mm f/4G ED VR £829.00		AF-D 80-400mm ED VR £1,099.00*

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Updated DAILY! See web for details

Sony NEX-7 Body AP Price £499.00 was £549.00	Pentax K100D + 18-55 AP Price £129.00 was £149.00	Nikon D300s AP Price £699.00 was £779.00	Sigma 300-800mm AP Price £3,499.00 was £3,799.00
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f/2.8-4 DC Macro OS HSM
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SIGMA

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AlphaMan - N.W. England

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OLYMPUS



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F601 Date Body Only	E++ E29
Pronea 300 + 24-70mm	E++ E79
Pronea 35 + 30-80mm	E+/E++ E39
10.5mm F2.8 AF ED DX Fisheye	E++ E359
12-24mm F4 G AFS DX ED	E++/Mint- E249 - E549
14-24mm F2.8 G AFS ED E++/Mint- E1,099 - E1,199	
17-55mm F2.8 G AFS DX FED	E++ E399
18-55mm F3.5-4.5 AFS ED	E++ E249
18-70mm F3.5-4.5 G AFS ED DX	E++ E129
18-200mm F3.5-5.6 G AFS DX VR	E++ E279
20-35mm F2.8 AFD	E++ E449
24mm F1.4 G AFS ED	Mint- E1,289 - E1,349
24-30mm F3.5-4.5 AFD	E++ E39
24-70mm F2.8 G AFS ED	E++ E349
24-85mm F2.8-4 AFD	E++ E269 - E299
24-120mm F3.5-5.6 ED AFD	E+/E++ E125 - E149
24-120mm F3.5-5.6 G AFS ED VR	E++ E189 - E199
28mm F2.8 AFD	E++ E149 - E169
28-50mm F3.5-5.6 AFD	E++ E39
28-80mm F3.5-5.6 AFD	E++ E69
28-85mm F3.5-4.5 AFD	E++ E39
28-100mm F3.5-5.6 AFD	E++ E49
28-300mm F3.5-5.6 G ED AFS VR	E++ E549
35mm F1.8 G AFS DX	E++ E19
35-70mm F3.5-4.5 AFD	E++ E59
35-105mm F3.5-4.5 AFD	E++ E79
50mm F1.4 AFD	E++ E179
55-200mm F4 G AFS DX VR	E++/Mint- E129
60mm F2.8 AFD Micro	E++ E349
70-180mm F4.5-5.6 AFD Micro	E++ E349
70-300mm F4.5-5.6 AFD	E++ E359 - E75
70-300mm F4.5-5.6 AFD	As Seen/E++ E399 - E149
75-240mm F3.5-5.6 AFD	E+/E++ E69 - E89
80-200mm F2.8 ED AF	E++ E349
80-200mm F4.5-5.6 AFD	E++ E59
80-400mm F4.5-5.6 AFD VR	E++ E649 - E749
85mm F1.4 AFD	E++ E699
105mm F2.8 AFD	E++ E589
105mm F2.8 AFS G VR Micro	Mint- E519
200-400mm F4 G VR AFS IFD	E++ E3,499
Sigma 8-16mm F4.5-5.6 DC HSM	E++ E419
Sigma 15-30mm F3.5-4.5 EX DG	E++ E229
Sigma 18mm F3.5 AF	E++ E129
Sigma 18-125mm F3.5-5.6 DC OS HSM	Mint- E179
Sigma 20mm F1.8 EX DG	E++ E289
Sigma 24-70mm F3.5-5.6 D Aeph	E++ E55
Sigma 30mm F1.4 DC EX HSM	E++ E79
Sigma 35mm F1.4 DG HSM	Mint- E629
Sigma 50-500mm F4.5-6.3 Apo DG	E+/E++ E599 - E699
Sigma 55-200mm F4.5-5.6 DC HSM	E++ E69
Sigma 70-300mm F4.5-5.6 Apo DG	E++ E399
Sigma 70-300mm F4.5-5.6 Apo Macro	E++ E399
Sigma 70-300mm F4.5-6 Apo Macro Super	E++ E1,099
Sigma 70-300mm F4.5-5.6 DG Macro	E+/E++ E699 - E79
Sigma 80-400mm F4.5-5.6 Apo DG OS	E++ E499
Sigma 100-300mm F4 Apo EX HSM	E++ E499
Sigma 105mm F2.8 EX Macro	E++ E249
Sigma 135-400mm F4.5-5.6 Apo D	E+/E++ E249 - E349
Sigma 170-500mm F5-6.3 Apo D	E++ E329
Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ E259
Tamron 18-270mm F3.5-5.6 Di VC	E++ E239
Tamron 28-300mm F3.5-5.6 XR Di	E++ E125
Tamron 70-200mm F2.8 Di LD (if) Macro	E++ E349
Tamron 70-300mm F4.5-5.6 AF LD	E++ E179
Tamron 90mm F2.8 SP Macro AF	E++ E249
Tokina 12-24mm F4 ATX PRO SD	E++ E299
Tokina 20-35mm F2.8 ATX Pro	E++ E349
Tokina 24-200mm F3.5-5.6 AFD	E++ E89
Tokina 28-70mm F2.8-2.8 ATX Pro	E++ E199

Tokina 35mm F2.8 Macro DX ATX	E++/Mint- E289 - E299
Tokina 35-300mm F4.5-6.7	Unused E39
Tokina 80-200mm F2.8 ATX Pro	E++ E299
Tokina 300mm F2.8 ATX	E++ E949
Zeiss 85mm F1.4 Planar ZF	Mint- E749
Kenko 1.4x Converter DG Pro300	Mint- E79
Sigma 2x EX Apo DG Converter	E++ E109
TC-20C Converter	E+/E++ E129 - E149
TC16A Teleconverter	Unused E99
Metz 34AF-3N Flash	E++ E29
Metz 58AF1 Digital	E++ E179
Sigma EF430 Flash	E++ E39
Sigma EF500 DG ST Flash	E++ E59
Sigma EF500 Super Flash	Unused E75
Sigma EM 140 DG Macroflash	E++ E169
SB21B Ringflash	E++ E99 - E179
SB22 Speedlight	E++ E35
SB23 Speedlight	E++ E39
SB24 Speedlight	E++ E49
SB25 Speedlight	E++ E49 - E59
SB26 Speedlight	E++ E49
SB27 Speedlight	E+/E++ E49 - E59
SB28 Speedlight	E++ E75 - E79
SB29 Speedlight	E++ E179
SB500X Speedlight	E+/E++ E69 - E79
SB800 Speedlight	E+/E++ E189 - E219
SB800X Speedlight	Exc E79
SB800 Wireless Commander	E++ E189

Nikon Manual

F3HP + MD4 Motor Drive	E+/E++ E179 - E199
F3HP Body Only	E+/E++ E149 - E219
F3 + MD4 Motor Drive	E++ E199
F3 + MF1.4 Databack	E++ E129
F3 Body Only	E++ E199
F2S Black Body Only	E++ E199
F2A Black Body Only	Exc/E++ E199 - E249
F2A Chrome Body Only	E++ E189 - E239
F2S Chrome Body Only	E++ E179
F2 Photomic Chrome Body Only	Exc/E++ E149 - E199
F2 Chrome Body Only	E++ E199
F2S Black Body Only	E++ E349
FM2N Black Body Only	E++ E159
FM2N Chrome Body Only	E+/E++ E125 - E179
FM Black Body Only	Exc E59 - E79
FM Chrome Body Only	Exc/E++ E79 - E119
F2 Chrome Body Only	E++ E119
FE Chrome Body Only	E++ E99
FG Black Body Only	E++ E79
FG20 Chrome Body Only	E++ E59
F301 Body Only	E+/E++ E29 - E39
EM Body Only	E+/E++ E39 - E45
EM Black Body Only	E++ E119
F13 Black Body Only	Exc/E++ E49 - E119
F13 Black Body Only	E++ E89
FTN Black Body Only	E++ E79
7.5mm F5.6 Fisheye	E++ E499
28mm F2.8 AI	E++ E145
28mm F2.8 PC Shift	E++ E299
28-45mm F4.5 AI	E++ E179
35mm F1.4 AIS	E++ E349
35mm F2 AIS	E+/E++ E229 - E349
35mm F2.8 AIS	Exc/E++ E39 - E149
35mm F2.8 Non AI	As Seen E49 - E59
35mm F2.8 PC Shift	E+/E++ E229 - E249
35-105mm F3.5-4.5 AIS	Exc/E++ E49 - E69
35-80mm F3.5 Non AI	E++ E75
45mm F2.8 GN Auto	E++ E149 - E175
45mm F2.8 P	E++/Mint- E249
50mm F1.2 AI	E++ E299
50mm F1.2 AIS	Mint- E599
50mm F1.4 AIS	Mint- E195
50-300mm F4.5 AI	E++ E399
55mm F2.8 AIS Micro	E+/E++ E125 - E179
55mm F3.5 Micro	E++ E59
70-210mm F4 Series E	As Seen E49
80-200mm F4.5 AI	As Seen E59
105mm F1.8 AIS	E++ E349
105mm F2 AIS	Exc E39
105mm F2.5 Non AI	E++ E79
105mm F2.8 AIS Micro	Mint- E399
135mm F3.5 Non AI	Exc/E++ E49 - E65
135mm F3.5 Non AI	E++ E69
180mm F2.8 AI	E++ E249
180mm F2.8 ED AIS	E+/Unused E259 - E699
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200mm F4 AI	E++ E399
200mm F4 Non AI	E+/E++ E49 - E79
200mm F6 Medical	E++ E399
300mm F4.5 Non AI	E++ E125
300mm F4.5 Non AI	E++ E125
400mm F2.8 IFD AIS	Unused E2,499
400mm F5.6 IFD AIS	E++ E749
500mm F8 Reflex	E+/E++ E299 - E349
600mm F4 IFD AIS	Unused E3,499
1000mm F11 Reflex	E++ E749
Tamron 28-80mm F3.5-4.2 SP	E++ E49
Tamron 28-135mm F4-4.5 SP	E++ E49
Tamron 200-500mm F6.9	E++ E249
Zeiss 100mm F2.2 Macro	E++ E899 - E949
SB11 Speedlight	E++/Unused E79 - E175
SB12 Speedlight	E++ E29 - E39
SB13 Speedlight	E++ E29 - E35
SB15 Speedlight	E++ E59 - E75
SB17 Speedlight	E++ E35
SB18 Speedlight	E+/Unused E10 - E30
SB20 Speedlight	E++ E39 - E49
SB21B Ringflash	E++ E149
SB22 Speedlight	E++ E15
SD-6 Battery Pack	Unused E35 - E50
Slave Controller SL4	E++ E35
SR Ring Light Unit	E++ E49

50mm F3.5 Macro Zuiko	E+/E++ E75 - E119
50-250mm F5 Zuiko	E++ E349
65-200mm F4 Zuiko	E+/E++ E99 - E159
75-150mm F4 Zuiko	E++ E39
90mm F4 Macro Zuiko	E+/E++ E149 - E175
180mm F2.8 Zuiko	E++ E399
200mm F4 Zuiko	E++ E29
200mm F5 Zuiko	E++ E45
500mm F8 Reflex Zuiko	E++ E249
F280 Flash	E++ E65
T10 Ringflash	E++ E75
T18 Flash	E++ E10
T20 Flash	E+/E++ E9 - E25
T28 Flash Head	As Seen E49
T32 Flash	E++ E20 - E55
T45 Hammerhead Flash	E++ E175
Power Bounce Grip 2	E++ E39

Pentax 645 - Please Call

Pentax 67 - Please Call

Z1-P Body Only	E+/E++ E79 - E89
Z50P Body Only	E++ E29
SFXN Body Only	E++ E35 - E39
SFX Body Only	As Seen E39
SF7 + 28-80mm	E++ E39
'67 Body Only	E++ E99
MZ7 + 28-80mm	E++ E69
MZ5 + 28-80mm	E++ E79
MZ60 + 28-80mm	E++ E49
MZ30 + 28-80mm	E++ E35
MZ30 + 35-80mm	E++ E35
MZM + 35-80mm	E+/E++ E59
MZM Body Only	E++ E39
15mm F4 DA ED AL Limited	Mint- E489
18-35mm F4.5-5.6 FA J	Mint- E149
20-35mm F4 FA AL	E++ E229
28-70mm F4 FA AL	E+/E++ E49 - E69
28-80mm F3.5-5.6 SMC F	E++ E35
28-80mm F3.5-5.6 FA	E+/E++ E39 - E49
35-80mm F4-5.6 SMC F	E+/E++ E19 - E25
50mm F1.4 SMC FA	Mint- E229
50mm F2.8 SMC D FA Macro	E++ E279
55-300mm F4.5-5.6 DA-L ED	Mint- E199
80-200mm F4.7-5.6 F	E++ E45 - E59
Samsung 30mm F2 NEX	Mint- E119

Sigma 50-500mm F4.5-6.3 Apo DG	E+/E++ E499 - E549
Sigma 70-300mm F4.5-5.6 DL Macro	E++ E59
Sigma 105mm F2.8 EX DG Macro	E++ E269
Sigma 120-400mm F4.5-5.6 Apo DG HSM	E++ E529
Sigma 150-500mm F4.5-6.3 Apo DG HSM OSSE	E++ E599
Tamron 28-200mm F3.5-5.6 XR	Mint- E119
Tamron 80-210mm F4.5-5.6 AF	E++ E49
Tokina 19-35mm F3.5-4.5 AF	E++ E79
AF240T Flash	E++ E15
AF400T2 Flash	E+/E++ E49 - E89
AF500T2 Flash	E+/E++ E69 - E79
AF540 F2 Flash	Mint- E249
Data Back F6 (M25)	Mint- E45
FG Grip	E++ E29

Pentax Manual

LX + F41 Prism	E++ E249 - E299
MX Chrome Body Only	Exc/E++ E79 - E99
KM Chrome Body Only	E++ E99
Super A Body + Digital Data	E++ E99
Program A Body Only	E++ E49 - E69
P50 Body Only	E++ E39
P30T + 28-80mm	E++ E49
P30T Body Only	E++ E39
P30N + 28-80mm	E++ E49
MV1 Black Body Only	E++ E39
MV Black Body Only	E++ E35
A3 + 50mm F1.7	E++ E59
A3 + 50mm F2	E++ E69
A3 Body Only	E+/E++ E29 - E49
24-35mm F3.5 SMC M	E++ E119 - E125
28-50mm F3.5-4.5 SMC M	E++ E65 - E75
28-80mm F3.5-4.5 SMC A	E++ E59
35-70mm F2.8-3.5 SMC A	As Seen E25
35-80mm F4-5.6 SMC A	E+/E++ E69 - E79
40-80mm F2.8-4 SMC M	E+/E++ E39 - E59
50mm F1.4 SMC A	E++ E179
50mm F1.7 SMC A	E++ E59
50mm F1.7 SMC M	E+/E++ E39 - E49
50mm F2 SMC M	E++ E15
50mm F4 SMC M Macro	E+/E++ E119 - E125
70-200mm F4 SMC A	E++ E49
70-200mm F4 Takumar A	E++ E39
AF200S Flash	E++ E15 - E19
AF200SA Flash	E++ E20 - E25
AF220T Flash	E+/E++ E15 - E19
AF240T Flash	E++ E25
AF240T2 Flash	E+/E++ E19 - E35
AF260SA Flash	E++ E15 - E25
AF280T Flash	E+/E++ E39 - E49
AF400T Flash	E+/E++ E149 - E175
Autobulb + 100mm F4 SMC	E++ E125
F81 + FC1 Action Finder	E++ E125
FE1 Magni Finder	E++ E69
Hotshoe Grip	Mint- E25
MX Winder	E++ E29
Winder MEI	E+/E++ E15 - E29

Bag A BARGAIN



Aero 70 Backpack



Holds a DSLR with a grip and lens attached
1-2 additional lenses or a flash and accessories.
Internal Dimensions:
Top Compartment
22 x 13 x 22cm.
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External Dimensions:
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Limited Offer **£45**

Impulse 130 Shoulder Bag

Carry Impulse three ways: messenger-style across body, over shoulder or by the grab handle.
Carries a CSC or modern Camcorder.



Internal Dimensions:
22.5 x 8 x 12.5cm.
SRP £51.05
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Holds a Pro body, three lenses and a flash. Also has plenty of pockets for essential items & accessories.
Internal Dimensions:
27 x 16 x 29cm.
External Dimensions:
31 x 20 x 35cm.

SRP £135.99
Limited Offer **£54**

Pro Runner 300AW Backpack



Holds a DSLR with attached lens (up to 70-200mm f/2.8), 3-4 extra lenses or flashes and accessories.
Internal Dimensions:
28.5 x 11.5 x 38.5cm.
External Dimensions:
33 x 19 x 44cm.

SRP £105.99
Limited Offer **£54**

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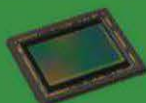
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£709

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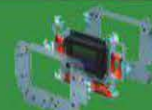
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Nikon

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Samyang

Lens Selection

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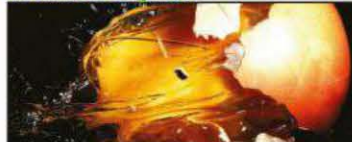
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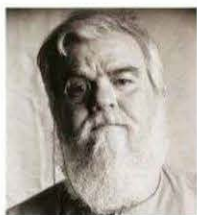
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ROGER HICKS

Photography is a representation of reality, but unlike some, it rarely claims to be reality itself

IT IS in the nature of writing a column that you upset some people sometimes. But I find it intriguing that in a photographic magazine, the greatest number of negative letters are normally evoked by just two subjects: economics and computers. Seldom, with any other subjects, am I accused of such utter ignorance. Recently, though, I came up with a hypothesis as to why this might be.

It is because neither economists nor computer nerds ever deal with reality. Instead, they deal with models and representations of reality. When reality doesn't fit their model, as is almost invariably the case with economics and quite frequently the case with computer programs, they are apparently unable to handle the concept that if there is a conflict between their model and reality itself, reality ought to win, pretty much by definition.

What is more, their models of reality are still more severely limited by the fact that both groups live in time frames that do not quite match the time frames in which the rest of us live.

Economists are typically between 20 and 250 years behind the times, according to whether they are adherents of Friedman or Adam Smith (not that many of them have read *The Wealth of Nations*). Of course, there are plenty of stops in between: Marx, Keynes and Hayek, to name but a few. Even devotees of that eternal genius John Kenneth Galbraith (among whom I include myself) can see the flaws in his analyses and predictions – but then, that's because he encourages us to think, and emphasises at no small length that economic analysis must necessarily change with time. This view is most trenchantly expressed in *The Affluent Society*, a book I periodically reread with great pleasure.

Computer nerds, by contrast, like to portray themselves as living on the cutting edge of modern technology, although for reasons known only to themselves, many prefer to call it 'the bleeding edge'. In other words, they are (or pretend to be) absolutely up to the minute. Most of us in the real world, on the other hand, work quite happily with the technology of anything between 20 (or more) years ago: I stopped using WordStar and Lotus 1-2-3 only because newer computers didn't support them. It is inherent in brand-new 'cutting-

edge' technology that some of it works, and some of it doesn't. People who treat computers as tools go for the stuff that works. People who treat computers as toys and status symbols go for the newest, regardless of whether it works or not.

Why, then, do photographers not face the same problems as economists and computer nerds? After all, our raw material is (usually) reality, and our finished product is a model or representation of reality. We call it a photograph. But – this is important – as photographers we seldom pretend that our photographs are reality itself. Unlike (in particular) economists and computer nerds. Quite often, we produce pictures that are heavily biased. If they are political, we (or others) call them propaganda; if they are meant to sell something, we call them advertising. We may believe wholeheartedly in our propaganda; we

may even take a small stake in our advertising, though normally, the cheque suffices. What we don't say, unless we are the Ministry of Truth in a country such as North Korea, is that our model

or representation is all that anyone needs to see or should be allowed to see.

It is, of course, very easy to take pictures of subjects that are apparently devoid of passionate feeling, let alone propaganda. Rather unkindly, such pictures are often referred to as 'swans and sunsets'. As I wrote in a column some time ago, though, it is quite difficult to take a good picture of either swans or sunsets, let alone both together. It is also worth remembering that swans and sunsets are in effect a form of propaganda for a world that most of us never see: I'm not even sure where I could find the nearest swans to where I live.

Perhaps it's time, therefore, for both economists and computer nerds to admit that what they produce is, for the most part, propaganda – and, at that, not very competent propaganda. Economics is mostly propaganda for the world picture of those who pay the economists (and is also, almost by definition, well out of date), and computer programs are personal propaganda along the lines of 'Look! Aren't I clever'. The answer is, of course, normally, 'No. If you were really clever, you'd concentrate more on making the program usable than on trying to impress other computer nerds.' **AP**

'We seldom pretend that our photographs are reality itself'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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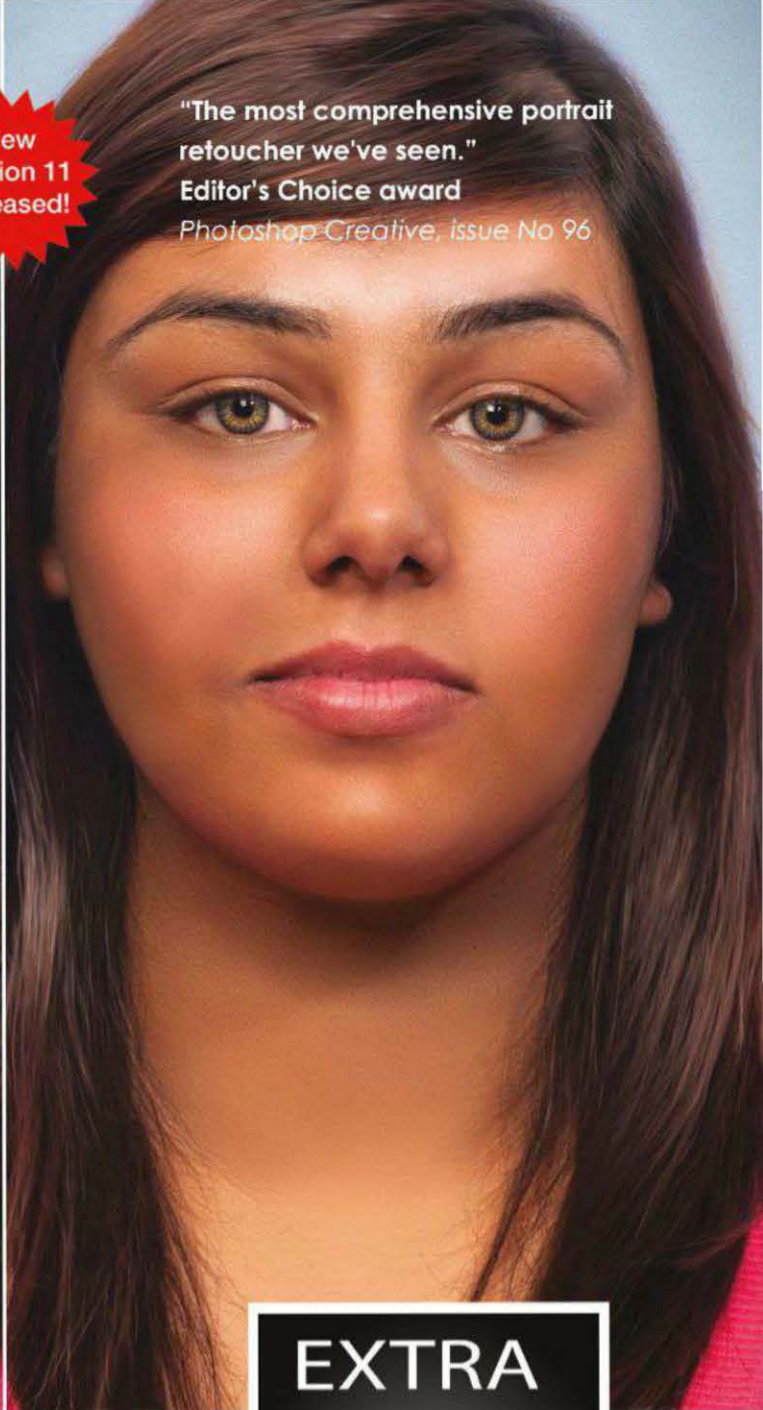
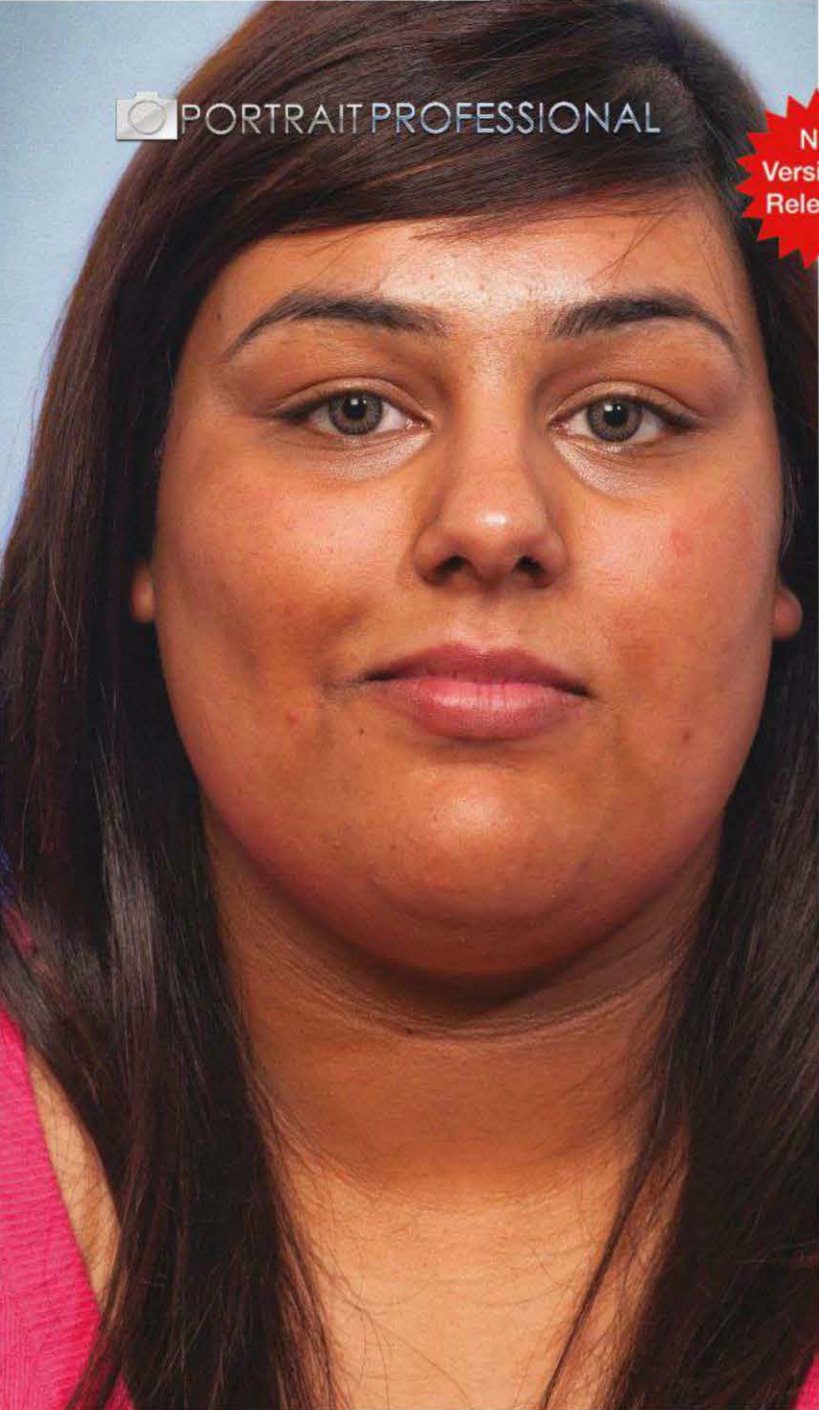
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Welcome



Using image-editing software can be a daunting experience. Sometimes there are so many options that it's difficult to know where to begin. It is all too easy to get stuck in a routine of making the same corrections and adjustments, and never really exploring and using the software to its full potential.

This supplement aims to change that by teaching you 25 different image-editing techniques that will help you to explore more than the basics. While we have separated the techniques into sections, many of them can be applied to different types of images or in different ways. For example, tip 10 on page 9 about blending exposures can easily be converted to apply a selective colour adjustment.

The best way to learn what you can do with your software is to start experimenting. So read each technique and try to think of ways that you could apply it to your own images. While we have used Adobe Photoshop and Adobe Camera Raw in this supplement, most of the techniques can be carried out in equivalent software, although the names of some of the tools and menu items may be slightly different. You should soon have a new array of editing skills that can be used to get the very best from your photos.

Richard Sibley Technical editor

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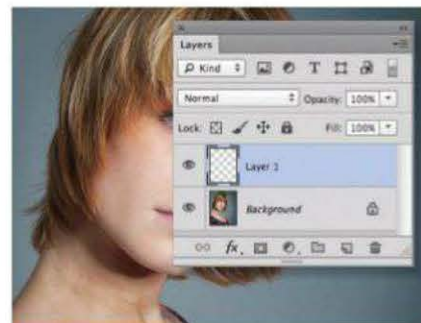
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Tip 1 Portraits Smoother Skin

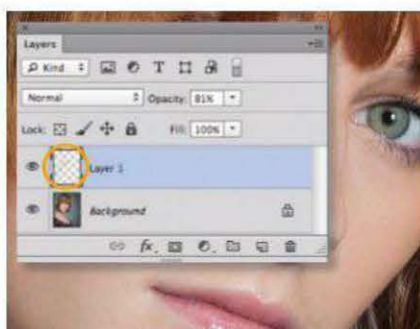
Richard Sibley explains how to give your portrait subjects a natural-looking, but flawless complexion



1 Open the image in Photoshop and zoom in to check for blemishes. Remove these using the Patch tool. Simply circle the blemish and then drag it to an area of blemish-free skin. Make sure you pick an area of skin close to the blemish, as different parts of the skin have different textures and pores.



2 Now create a new layer (Layer>New>Layer...) above the original image layer.



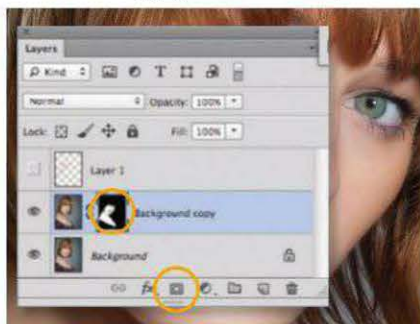
3 With the new layer selected, use the Brush tool with a 5% opacity. Pressing Alt quickly switches the Brush tool to the Color Picker tool. Keep pressing Alt and sampling different areas of the face, then paint this colour over the blemished area of the face. By sampling different colours from the face, you can build up these colours, smoothing out any flaws. It's almost like applying foundation make-up!



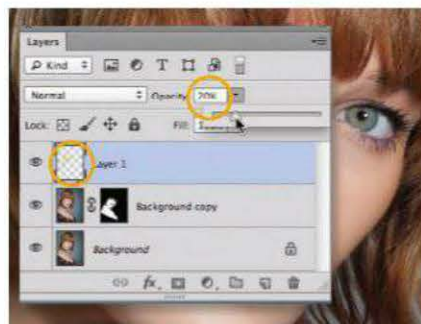
4 Once the digital foundation effect has been applied, turn this layer off and duplicate the original layer (Layer>Duplicate Layer).



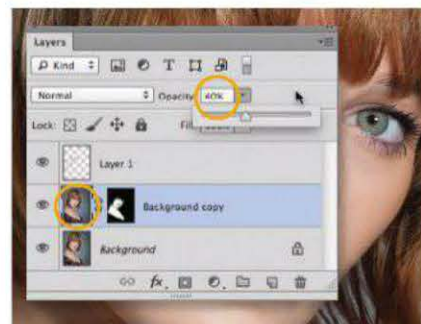
5 Now select Filter>Blur>Gaussian Blur... and apply enough blur so that it hides any shadows or blemishes on the face.



6 Now use create a layer mask on the blurred layer and a black brush to delete any areas that you wish to be sharp. For example, use the black brush to cut a hole in the mask to remove the blur from the eyes, hair, mouth, eyebrows and along any edges.



7 Now select the top foundation layer and reduce the Opacity to 20%.



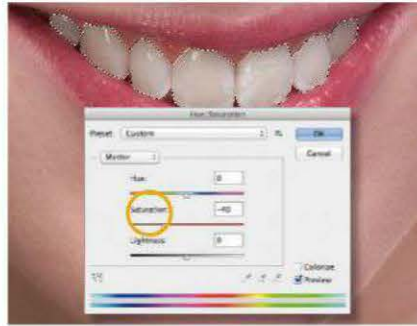
8 Select the layer that has had the Gaussian Blur applied and reduce the Opacity of the layer to around 40%. The skin should now be clean and smoother, but with a hint of texture still coming through from the original bottom layer. By changing the opacity of the two additional layers, you can alter the strength of the effect.

Tip 2 Portraits Brighter Smile

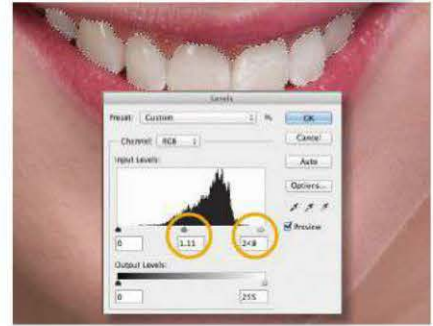
Richard Sibley shows how you can whiten and brighten teeth for an eye-catching smile



1 Select the Quick Mask mode at the bottom of the tools palette in Photoshop. This will allow you to create a selection. Use black to add to the mask and use white if you make a mistake and wish to partially erase the mask. You want to mask everything in the image, except for the teeth.



2 Once finished, exit Quick Mask mode by clicking on the button on the tools palette again. What remains should be a selection around just the teeth. Open the Image>Adjustments>Hue/Saturation. To take any discolouration out of the teeth, reduce the saturation. Make sure that you don't reduce all the colour otherwise it will look unnatural having completely white or grey teeth.



3 With the teeth now slightly more neutral it is time to brighten them. This can be done in a number of ways, but I tend to use the Levels tool. I lighten the highlights slightly and then lighten the midtones a touch more. The end result should be whiter and brighter teeth, but be careful not to take the effect too far. It can be easy to make it look fake and unnatural.

Tip 3 Portraits Hair Retouching

Callum McInerney-Riley explains how to use the new Oil Paint Filter to smooth hair



1 The Oil Paint Filter in Photoshop CS6 is a great tool for skin and hair retouching. First, duplicate the background layer (Layer>Duplicate Layer) of your chosen image. To make the Oil Paint Filter only visible on the hair a Layer Mask is needed. With the new layer selected, go to Layer>Layer Mask>Hide All. Using a 100% Opacity brush with the Layer Mask thumbnail selected, paint white over the area of hair you wish to retouch. The mask can be amended at any time.



2 Click off the Layer Mask thumbnail and onto the Layer itself, then go to Filter>Oil Paint. You will see a dialog box with various sliders. First, located at the bottom is Shine. Turn this down to 0. Next, bring the Stylization slider to the maximum value of 10. Bring the Cleanliness slider's value up until you reach a level of smooth hair that doesn't look unrealistic and then hit OK. The rest of the values won't have any effect on your image.



3 The final step is bringing back some detail lost by the Oil Paint Filter. Duplicate your hair layer (Cmd+J or Ctrl+J) and at the top of the Layers palette change the blending mode to Overlay. Go to Filter>Other>High Pass and adjust the slider until enough detail is brought back. This will stop the image looking overprocessed. Problem areas can be amended by painting the effect out on the Layer Mask using a low-opacity black brush.

Tip 4 Landscapes

Remove Small Objects

Tim Coleman explains how to use the Patch tool to remove small objects



1 The Clone Stamp and Healing Brush tools are widely used for removing small objects from a scene, but the Patch tool works well, too, and is generally a quicker method. Distant sheep and small objects in the grass litter this landscape, detracting from the main subject matter. Start by making a duplicate of the original image (Layer>Duplicate Layer). Select the Patch tool from the tools palette and then draw around the object that needs to be removed.

2 Right click (PC) or Ctrl click (Mac) inside the selection area and select 'Use patch as Source'. Click and drag the selection area to a nearby part of the frame – in this case a clean patch of grass. The object has been removed.

3 Images like this one have several objects to remove. Repeat step two until the objects have been removed. For trickier selection areas, such as the lake at the rear of this scene, you may need to use the Clone Stamp tool to tidy up any misaligned areas. Select the Clone Stamp tool from the tools palette and hold Alt and click to select the surrounding area to clone from, then use this to tidy up any misalignment.

Tip 5 Landscapes

Remove Large Objects

Tim Coleman uses Content-Aware Fill to remove an unwanted object



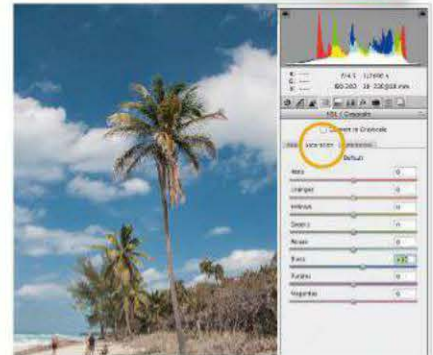
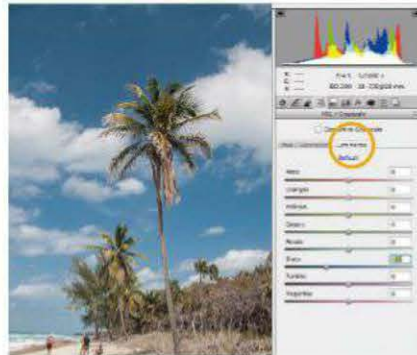
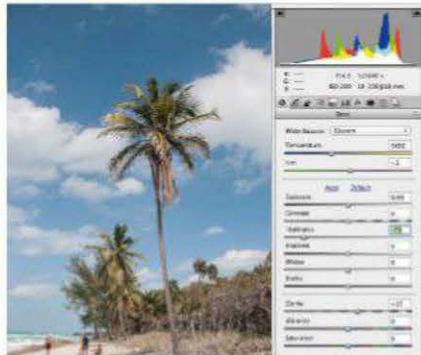
1 Content-Aware Fill is useful for removing large unwanted objects from an image, such as the plastic bin in front of the beach huts in this scene. It is best to work from a layer (Layer>Duplicate Layer). Depending on the object that needs removing, select the appropriate Lasso tool from the tools palette. I have used the Magnetic Lasso tool because the bucket is distinguishable from its surroundings. Select the immediate area around the object.

2 With the mouse inside the area selection, right click (PC) or hit Ctrl click (Mac) and select the Fill option. In the Contents box under Use, select the Content-Aware option, keeping the Blending Mode to normal and Opacity at 100%, then click OK. The area has now been filled in. Content-Aware Fill can be hit and miss. If the new content is clearly wrong, undo the step, reselect the area and try again. The bucket has been removed in this image, but it needs tidying up.

3 Before tidying up the new content, flatten the image (Layer>Flatten image). The Clone tool (Clone Stamp tool) is ideal for minor alterations, such as lining up the wooden rails of the beach hut that are slightly out of line. Select the Clone tool from the tools palette, then hold Alt and click to select the appropriate surrounding area to clone from and tidy up the content.

Tip 6 Landscapes Polarised Effect

Richard Sibley replicates the effect of using a polarised filter to create a blue sky



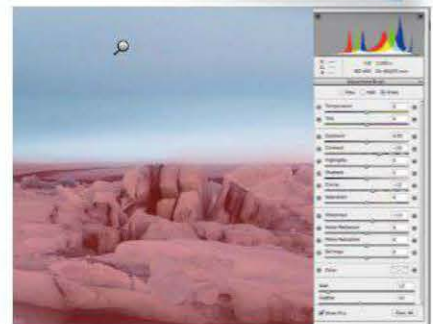
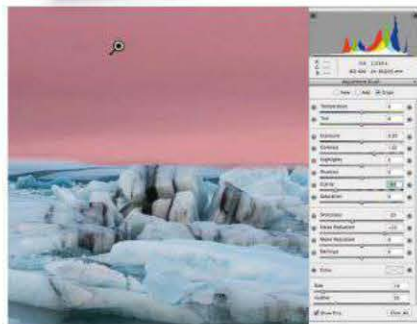
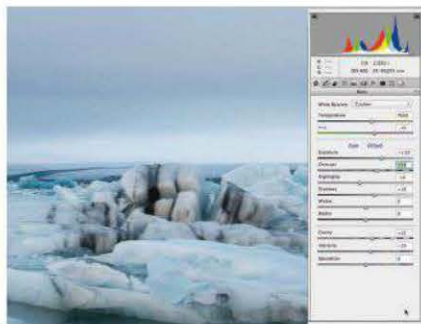
1 This effect is best applied in Adobe Camera Raw or similar raw-conversion software. Start by using the Highlights (named Recovery in older versions of Camera Raw) to darken the highlights in the sky. You may also wish to use the Clarity slider to add some local contrast to the image, which can help bring out some detail and shape in the clouds.

2 Go to the HSL panel and select Luminance. Move the Blues slider to the left to reduce the brightness of any blue colours in the image. Obviously, you don't want to go too overboard with the effect, especially as it may affect any other areas of blue in the image.

3 With the blue sky darkened, switch to the Saturation tab and slightly increase the Saturation of the blue colours. Don't apply this effect with a lot of strength as it can create a solid block of blue colour rather than a natural gradient. Finally, finish off by making any further brightness and contrast adjustments to your own taste.

Tip 7 Landscapes Smoother Skies

Richard Sibley reduces luminance noise in a sky in Camera Raw



1 This is another effect applied in Adobe Camera Raw or similar raw-conversion software. Edit your image as usual, but apply only a very basic hint of sharpening. Concentrate on the contrast and the exposure of the image.

2 Using the Adjustment brush, paint the sky. Use a large brush with a soft edge so that it fades slightly with the landscape. Now reduce the Clarity slider and Sharpness. Combined with a fairly strong application of the Noise Reduction slider, this should be enough to smooth the sky. Zoom in to 100% to check that the luminance noise has been smoothed. You may want to add some contrast back into the sky if it has become flat.

3 Now create another local adjustment mask and apply the corrections you usually would to the foreground. Here I have increased the Clarity slider to add some local contrast, as well as a touch of sharpening. Once finished zoom out to see the overall effect and make any further edits. The sky should be smooth, but the foreground still full of detail.

Tip 8 Landscapes Recovering Highlights

Tim Coleman explains how to brighten an exposure then recover highlights in ACR



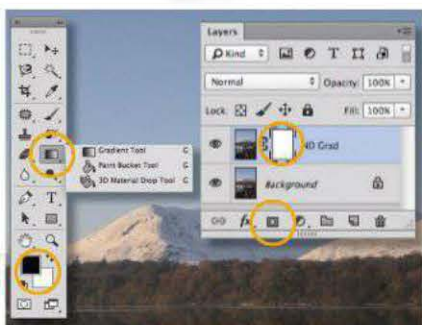
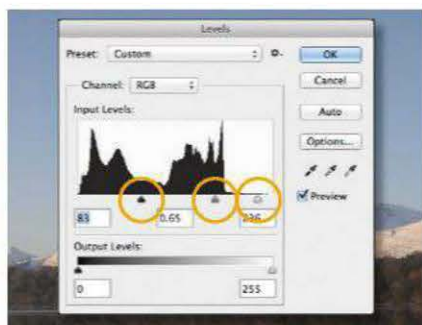
1 Detail that simply isn't there, such as burnt-out highlights (pure white), cannot be restored. However, available tonal detail can be enhanced using the exposure sliders in Adobe Camera Raw. This landscape has been shot with a dark exposure to maintain detail in the brighter sky, but the overall exposure is too dark. Brighten the Exposure slider until the land area looks just right. In this case, I have brightened it +2EV.

2 The highlight detail has now been blown out, but because it was there to begin with it can be recovered. Bring the Highlight slider down until the information on the histogram has returned (the white arrow disappears). In this extreme example, the slider needs to be reduced to -60, but at its minimum -100 setting the sky looks best.

3 A dark exposure usually has more muted colours and can appear a little flat after being brightened. A bit of vibrance and punch need to be introduced and these can be added using the Vibrance, Saturation and the Contrast sliders to taste. I have pushed the contrast +20, the saturation +6 and the vibrance +25. The final result is a subtle HDR type effect. Be careful not to push the sliders too far as the final effect can be on the unwanted side of HDR – garish and flat.

Tip 9 Landscapes Digital ND Grad

Tim Coleman explains how to create an ND grad filter effect using the Gradient tool



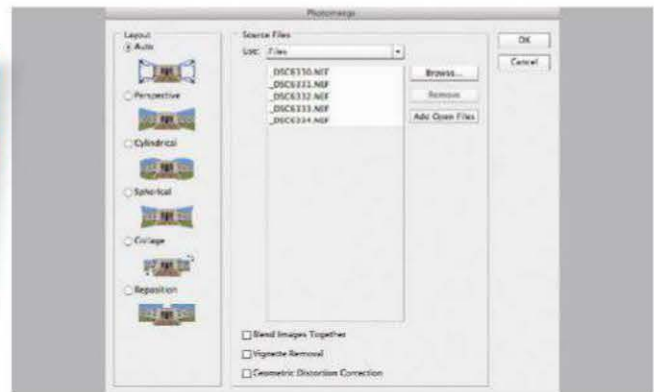
1 An ND grad filter effect can be applied to a single image. Create a copy of the original image by selecting Layer>Duplicate Layer and name the new layer 'ND grad'. With the new layer selected in the layers panel, use the Levels tool to darken the image until the contrast and exposure in the sky are just right.

2 In the layers palette, create a new Layer Mask for the ND Grad layer. Now select the Gradient tool from the tools palette and choose a black-to-white gradient. It is the Gradient fill tool that adds the black-to-white gradient on the ND Grad layer. The dark side of the gradient creates a transparent area of the ND Grad layer, which consequently reveals the original lighter layer underneath.

3 Click and drag the gradient vertically up the image to create the dark side of the gradient on the bottom of the image. Holding down the Shift key while drawing the gradient line keeps the gradient at 90°. The longer the line, the softer the gradient. The shorter the line, the harder the gradient. The effect can be toned down by reducing the opacity of the ND Grad layer. Once done to taste, flatten the image (Layer>Flatten Image) and save a new copy.

Tip 10 Landscapes Exposure Blending

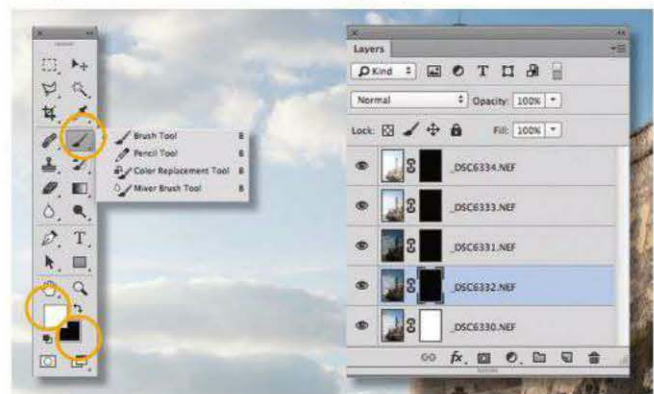
Tim Coleman explains exposure blending, which is ideal for HDR-style images with moving subjects



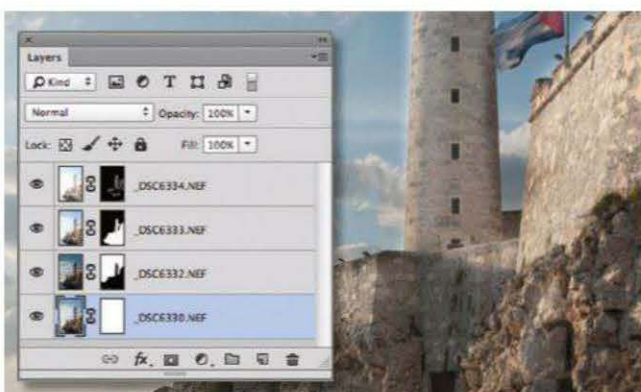
1 An HDR merge does not work well for moving objects, such as the flag in this scene (left), for which an exposure blend is better. In Photoshop, choose File>Automate>Photomerge... from the top menu. Click browse and import the bracketed images. In this case there are five. In the Layout options select Auto if it is not already selected and then ensure the 'Blend Images Together' box is unchecked. Hit OK.



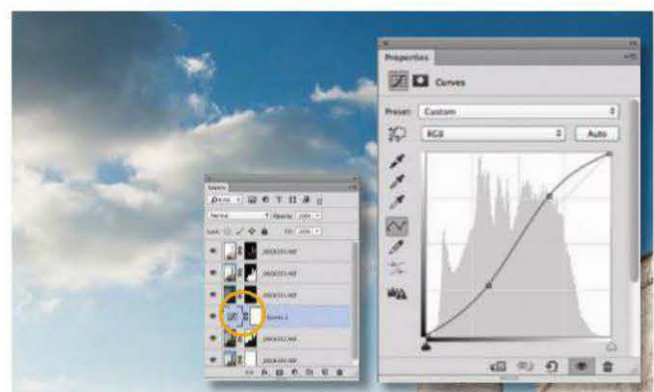
2 Photoshop combines the images into one file, with each of the five exposures as a layer. Order the layers with the mid-exposure as the base layer and then in order the darkest up to the lightest exposure at the top. In the Layers palette select each layer in turn, clicking the Add Layer Mask icon to add a mask to each layer. The masks are white. For all but the base layer, invert them to black (Cmd+I).



3 White masks reveal and black masks conceal. All we see, then, is the base mid-exposure. We need to 'paint in' the darker and lighter exposures over the base layer to extend the tonal range. Select the Brush from the tools palette and set the foreground colour to white to paint onto the layer. The brush size can be changed to deal with larger or smaller areas. Begin bringing in the dark exposure.



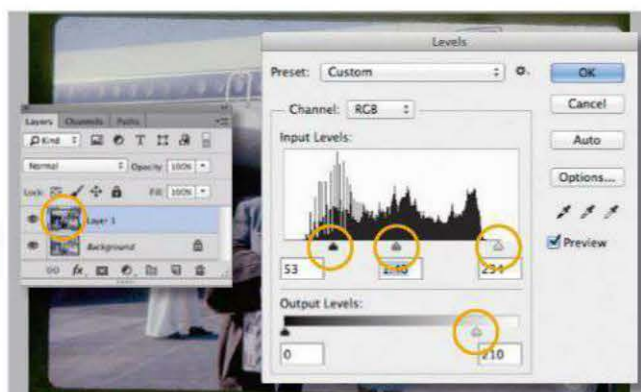
4 Overall painting onto the layer is a slow process. Any mistakes that are made can be painted back in by switching the foreground colour to white or going back to previous steps in the History palette. Changing the opacity of the brush to around 30% introduces the layer more gradually. I have painted in the lightest layer for the sunlit building, the darkest layer for the sky and the mid-layers for midtones.



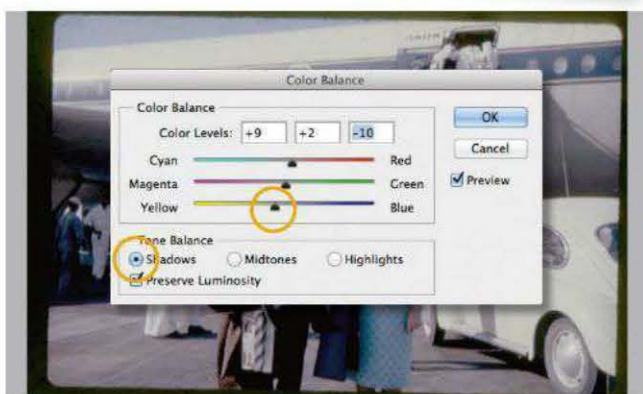
5 To add a little punch to the sky, I can introduce a Curves adjustment to the darkest exposure layer. With the dark layer selected, click on the new adjustment layer icon in the Layers palette and select Curves. When satisfied with the results, flatten the image (Layer>Flatten Image) and, if the original merge process has thrown the frame edges out of sync, crop the edges to tidy them up.

Tip 11 Restoration Restoring colour

Callum McInerney-Riley explains how to restore a faded photograph



1 With the image open in Photoshop, create a back-up layer (Layer>Duplicate Layer...) To adjust the Levels on this new layer, go to Image> Adjustments> Levels or Cmd/Ctrl + L. Adjust the blacks, midtones and whites to taste using the sliders. I also adjusted the white output level to recover highlight detail



2 The overriding blue tone of this image has to be corrected. Open Color Balance Image>Adjustments>Color Balance (Cmd/Ctrl + B). Using the sliders, adjust the colour balance of the Shadows, Midtones and Highlights until you achieve an accurate colour. Predominantly yellows and reds were added to this image.



3 To improve contrast, add a low-opacity Soft Light layer. Go to Layer>Duplicate Layer, change the blending mode to soft light, then lower the layer's Opacity to suit the image. Highlight the top two layers by holding shift and clicking both, then go to Layer>Merge Layers.



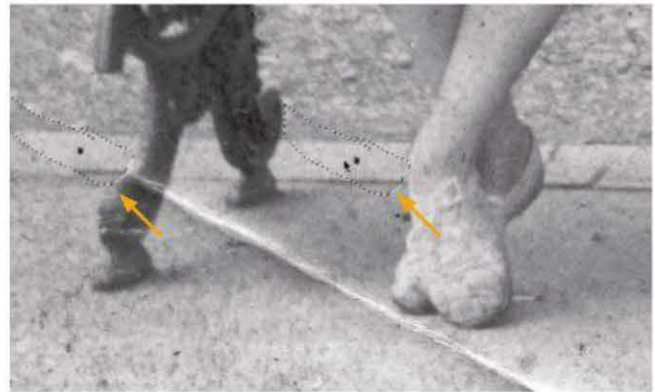
4 Next, bring the colours to life. Go to Image>Adjustments>Vibrance... A box with two sliders will appear. Push the Vibrance and Saturation sliders up to increase the prominence of the colours.



5 Repeat these steps if you want to fine-tune the image, and then crop if necessary.

Tip 12 Restoration Remove Dust and Scratches

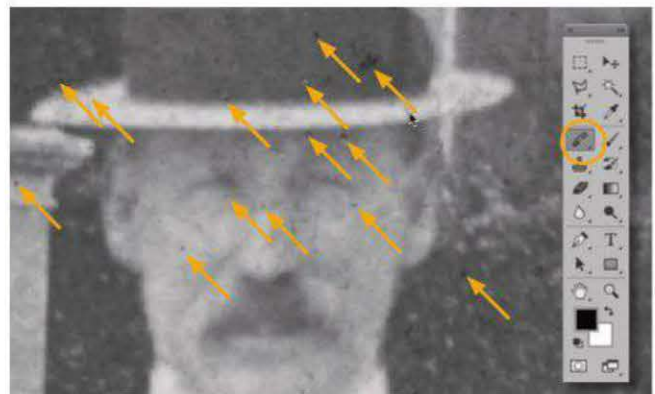
Richard Sibley explains how to remove dust and scratches from an old scanned image



1 Old scanned photos can be full of dust, scratches and stains, but with a few basic skills, and a lot of patience, you can make old images look a lot better. The trick is to work on small areas at a time. For example, here I have used the Patch tool to tackle this crease, but I have only selected a small section to repair.



2 Working on creases in logical sections makes them easy to repair using the Patch tool. However, when you work close to an edge, you can often create strange marks. These can easily be removed using the Clone tool.



3 Small specks of dust and dirt are very time-consuming to remove, but it must be done to restore the image to its former glory. The quickest and easiest way is to use the Spot Healing tool and click on every defect. Choose a brush size that is appropriate to the size of the specks.



4 To add some local contrast back into the image, I have used the Dodge & Burn tools. The Burn tool has been set to an Opacity of around 5%. Working on the Shadows, it can be useful in adding some contrast back into the image. For more on the Dodge & Burn tools, see Tip 18 on page 16.



5 Finally, before doing any contrast adjustments, I have performed a weak dust and scratch removal. This can be quite destructive, and it has a slight blurring effect, so keep it to a minimum. However, it should be enough to rid the image of any small bits of dusts that you haven't removed. Finish by tweaking the Levels.

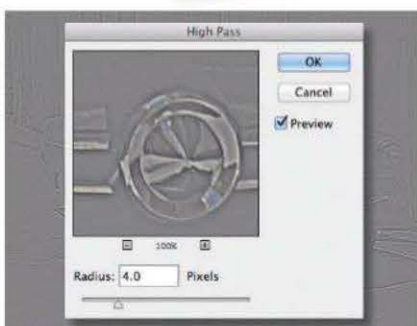
Tip 13 General

Selective Sharpening

Callum McInerney-Riley uses the High Pass filter to sharpen part of an image



1 With your image loaded in Photoshop, duplicate the layer by selecting Layer>Duplicate Layer... Now use the Magnify tool in the tools palette to zoom in on the area you wish to sharpen. In this case, it's the car.



2 With the duplicate layer selected, go to Filter>Other>High Pass. Gradually increase the strength of the Radius setting until the details that you want to be sharper are revealed. Take care not to increase the noise too much, and try to avoid creating a strong halo effect.

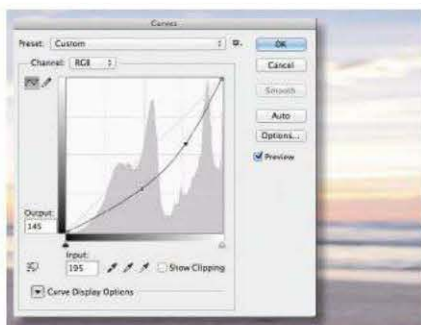


3 Now use the Color Picker tool to select a 50% grey colour from the Color Swatches palette. Paint grey onto the areas that you don't wish to be sharpened. You can even vary the sharpening effect by changing the brush to an Opacity of 10% and slowly building up the effect. Once you have done this, change the blending mode of the High Pass layer to Overlay in the dropdown menu to reveal the final image.

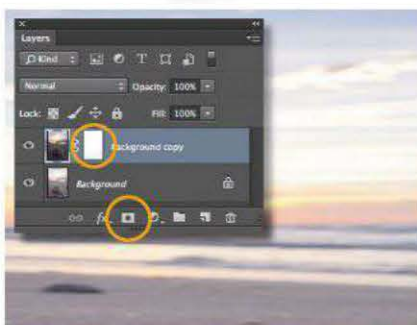
Tip 14 General

Selective Exposure

Richard Sibley uses multiple layers and different exposures to adjust selected areas



1 Open your image in Photoshop and duplicate it by selecting Layer>Duplicate Layer... This technique is often best used to create a darker sky, so we will darken the sky in the version of the image created on the new layer. Do this using the Curves tool (Image>Adjustment>Curves...). Aim to make the sky darker, but retain some highlight detail in any clouds. Alternatively, you can use two different bracketed images – exposed for highlight and shadows.



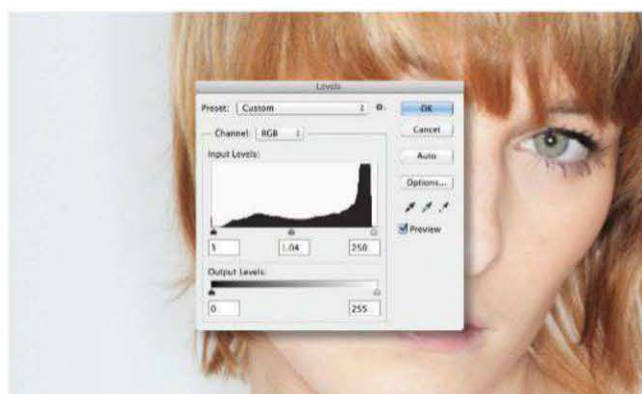
2 Create a Layer Mask on the adjusted top layer by clicking on the Layer Mask icon at the bottom of the tools palette. Once the Layer Mask has been added, click on it to select it so it be worked on.



3 By painting using black onto the Layer Mask you are effectively cutting a virtual hole in the mask, revealing the layer below. Change the Opacity of a black brush to around 10% and slowly paint the areas of the image you wish to be lighter. The layer below will reveal itself gradually, giving you the best combination of the two images. If you make a mistake, simply use a white brush to paint the mask back on.

Tip 15 General Natural White Background

Creating a natural-looking white background can be tricky. **Richard Sibley** has a simpler way



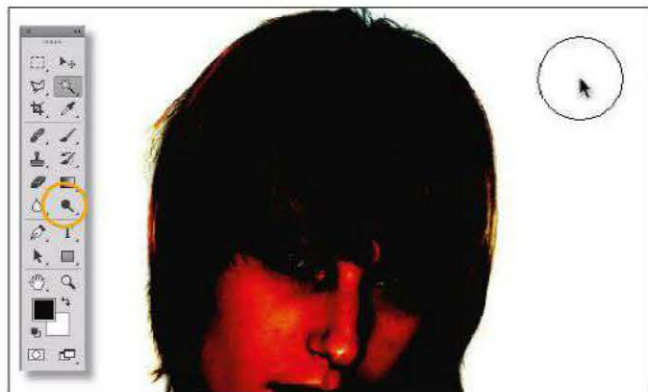
1 In this portrait the background should be a pure white, but it has ended up being grey. The image has been edited using the Levels tool in Photoshop, concentrating on making sure that the subject looks good, rather than the background.



2 Create a new Levels Adjustment Layer by selecting Layer>New Adjustment Layer>Levels...



3 With the Levels palette for the adjustment layer now displayed, select the Shadows slider. Hold down the Alt key and move the Shadows slider to the right. The aim should be to move the Shadows slider to the right so that as much of the subject turns as black as possible, without the background turning completely black.



4 With the Levels adjustment finished, click back on the background image layer. Select the Dodge tool and set it to 5% Opacity, make sure Protect Tones isn't selected and change the Range to Highlights. Now use a brush with soft edges to dodge and lighten the background.



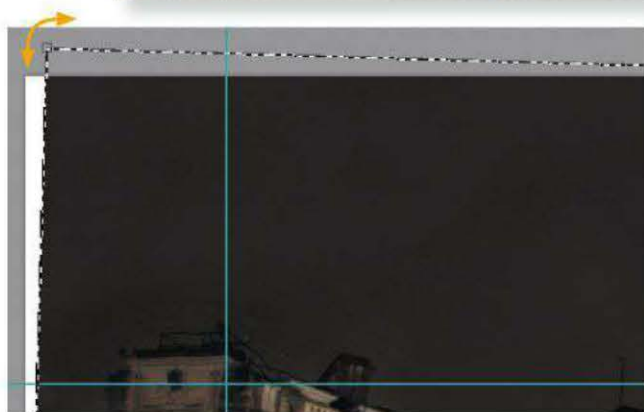
5 As the subject has been made almost completely a shadow by the Levels adjustment layer, it will be unaffected by the highlight dodge, allowing you to lighten the background and create a soft, natural-looking white background behind the hair. Now simply delete the adjustment layer.

Tip 16 **General** Perspective Correction

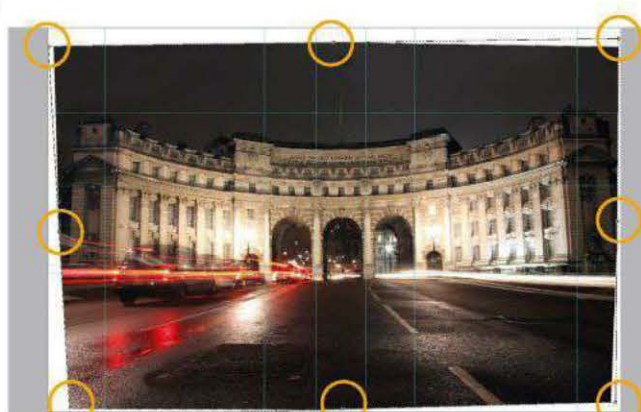
Callum McInerney-Riley explains how to transform and warp an image to correct perspective



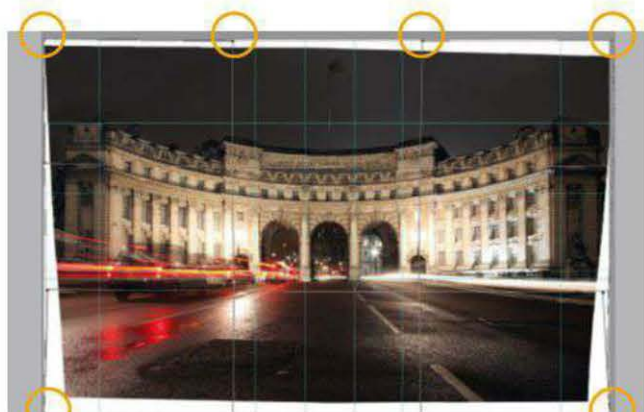
1 With the image open, go to View>Rulers. This is used to measure and align the image. Create some visual markers to help in your correction by clicking and dragging from the centre of the rulers. Drop these guides in a place that suits your image – putting guides over horizons, buildings and straight points is best.



2 Next, level the horizon using the guides as a visual reference. Go to Select>All to select the entire image, then Edit>Free Transform. A box will appear and by positioning the cursor outside the box you can rotate the image until it is straight. When finished, hit Enter to confirm the transformation.



3 To correct perspective, go to Select>Select All (if previous selection is still live, click Select>Deselect first). Go to Edit>Free Transform. A box will appear with points in the corners and at the sides. Control these individually by holding Cmd/Ctrl and clicking on them. Drag the points and use the guides to align the straight verticals. Hit Enter to confirm transformation.



4 By now the perspective of the image should be improved, but often there will still be some problematic areas. Select>Select All again and go to Edit>Transform>Warp. A grid will appear: clicking and dragging short distances on specific areas will allow you to bend parts of the image into a desirable position.



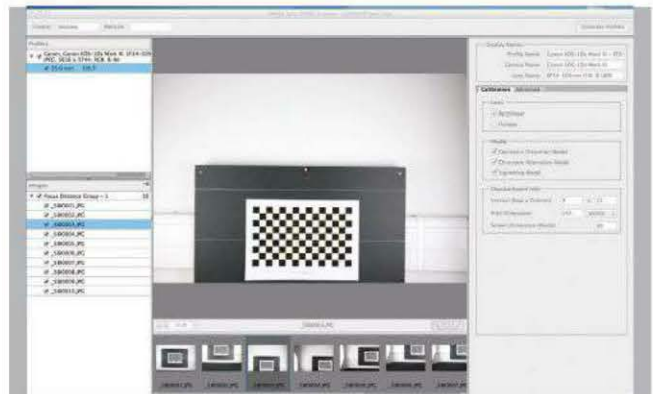
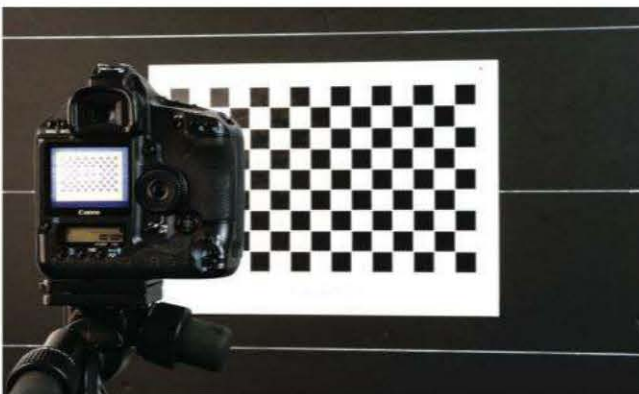
5 Finally, after heavy transformation you will often find that the image doesn't fit the original canvas. To rectify this, simply click on the Crop Tool and crop into the picture until the entire image fills the crop area. To remove the guides, go to View>Clear Guides.

Tip 17 General Create a Camera and Lens Profile

Richard Sibley explains how to create a custom lens-correction profile for Adobe Camera Raw

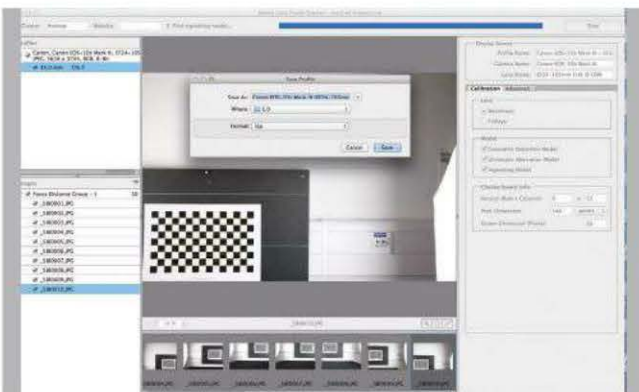


1 Since the launch of Adobe Camera Raw 6.1 and Lightroom 3, it has been possible to apply automatic lens corrections to images. If you have a lens that isn't currently automatically supported, you can create your own profile. To start with, download Adobe Lens Profile Creator from Adobe.com and print one of the test charts.



2 As a general rule, you should print the largest chart available and make sure it is fairly evenly lit. The included instructions go into more detail about this. Set your camera on a tripod to photograph the chart, with the chart taking up around half the centre of the frame.

3 Read the instructions carefully to make sure you take all the shots you need. This may require taking shots at different apertures, focal lengths and distances. Once you have your selection of images, load them into the Lens Profile Creator software by selecting File > Add Images to Project. Under Chequerboard Info, select the chart used for the test. This info is printed on the chart itself.



4 Input the name that you want to give the profile, and those of the camera and lens tested. The process of creating the profile is fairly automated from now on. Once finished, save your profile. The default saving location that appears is where the profiles are saved for Camera Raw and Lightroom, so this can be left unchanged.



5 The profile is now ready to use and can be selected from Lens Correction dropdown menu in Adobe Camera Raw. Obviously the guide on this page is fairly short, but it shows how easy it is to create a custom profile for your camera and lenses, which can save a lot of time when it comes to editing your images.

Tip 18 **General** Dodge and Burn

Tim Coleman explains how the Dodge and Burn tools can add drama to a landscape



1 The tone in this landscape is flat and could benefit from a lift. As Dodge and Burn are destructive tools, it is best to work on a layer (Layer>Duplicate layer). Select Dodge from the Dodge and Burn option in the tools palette. In the top tool bar select Midtones and then adjust the Exposure to under 5%. Paint over the midtones that need a lift – in this example, the jetty. The effect is subtle as it builds up, but after each paint undo the step (Cmd+Z or Ctrl+Z) to see the difference.



2 Once all the midtones have been lifted to your satisfaction, go back to the top bar and select Shadows. I want dark areas of the sky to be even darker to add drama, so I have changed the Dodge and Burn tool to Burn. Again, paint in the effect slowly over the darker areas. Making other shadow areas darker will improve the overall contrast of the scene. However, I want to lift the shadows in the posts on the jetty, so switch to Dodge and paint the effect in.



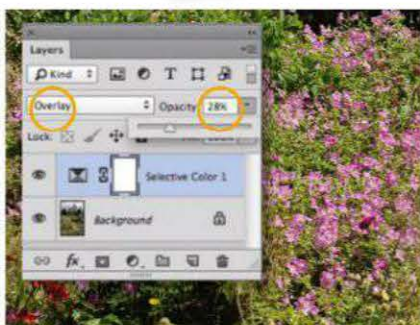
3 Return to the top bar and select Highlights. I want to make parts of the sky and the snow-capped mountains 'pop', so reselect Dodge from the Dodge and Burn option in the tools palette. The effect is clear, so I shifted the Exposure down to 1%. Again, patiently paint in the dodge effect to the highlights. At any point you can click on the visibility of the layer to see the original image. The precise Dodge and Burn tool requires time and patience to build up its darkroom effect.

Tip 19 **General** Colour Enhancing

Tim Coleman explains how the Selective Color tool can enhance individual colours



1 Some, but not all the colours in this image could do with added vibrance to make them 'pop'. In the Layers palette click on the 'create new or fill adjustment layer' and choose Selective Color. In the properties box a colour channel will appear. In this case, I selected green as the primary colour and then adjusted the sliders to get the right tone. Adding to the black slider gives greater vibrance to that colour.



2 For any other colours that need enhancing, repeat the process from the primary colour part. For example, there are some pink flowers that can be enhanced by working on the magenta primary colour. Now, in the Layers palette again, change the mode from Normal to Overlay. The contrast of the image will now be too great. Switch to Overlay layer mode and reduce the opacity to taste, in this instance down to 28%.



3 Some tones in the image are a little flat or could do with a lift, particularly the shadows. The overall levels of the image can be adjusted, again through a 'create new or fill adjustment layer' and choosing Curves. Adjusting the curve a little brings some detail out from the shadow areas. Once the image looks good, flatten it (Layer>Flatten image) and save a new copy.

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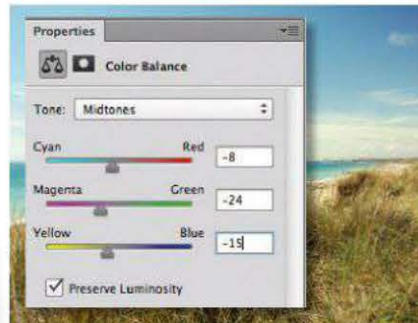
Tip 20 Special Effects Faded Photo Effects

Debbi Allen discovers the best way to achieve faded photos with lots of class

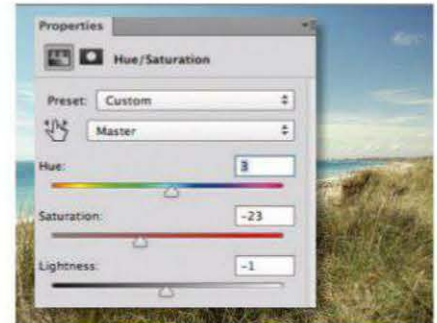
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1



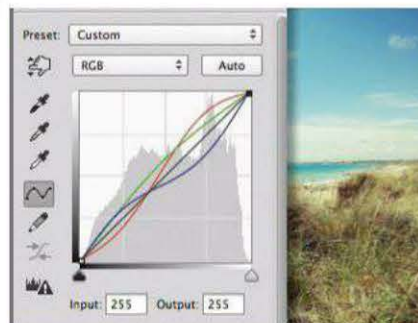
1a If you want to recreate some classic film looks similar to the Instagram app, then here are three to get you started. This first effect is slightly desaturated, so apply a Color Balance adjustment layer and adjust the sliders to tone down the Red, Blue and Green hues.



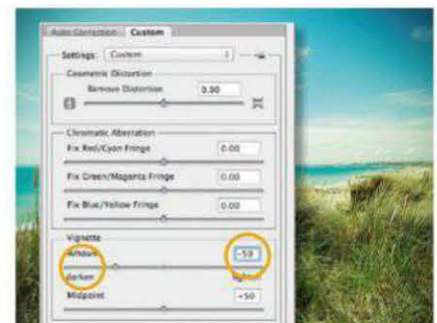
1b To finish our first effect, apply a Hue/Saturation adjustment layer and reduce the Saturation to further enhance the lightened tone of this image. Each image will vary, but start with these values and adjust from there. Save this as Effect 1.



2



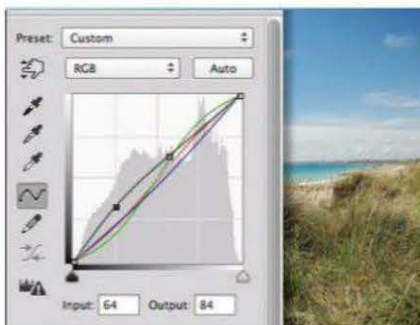
2a Our second effect is a much brighter image and features a slight corner darkening, or vignette. To begin, apply a Curves adjustment layer and in each colour curve (red, blue and green) copy our curves chart above.



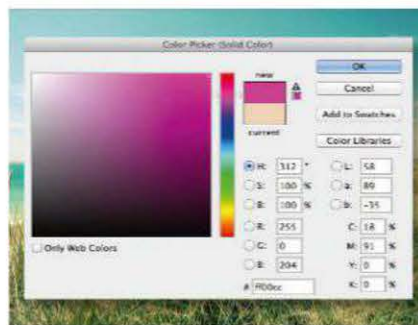
2b Apply a new layer and in the Lens Correction (Filter menu) go to Custom. In Vignette, apply a slight darkening. Use the values we have shown in the screenshot. Save as Effect 2.



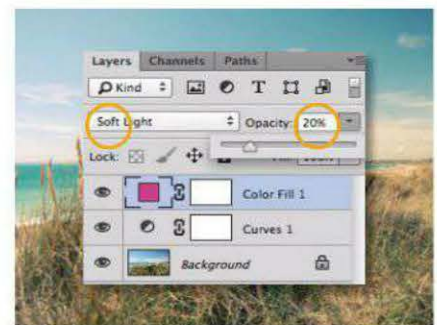
3



3a Our third and final effect boasts a slightly warm colour cast in the magenta scale. Using a Curves adjustment layer, adjust each of the colour channels to copy the graph above.



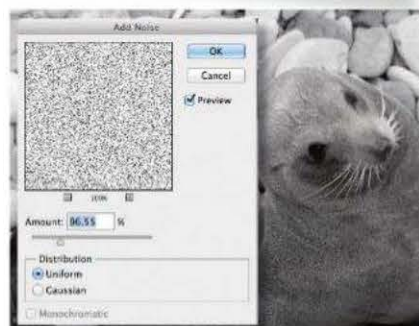
3b Apply a colour fill layer, with a bright pink hue. You can always change this colour later, depending on the final result you are after.



3c Reduce the Opacity and change the blend mode to Soft Light. Then save your final photo as Effect 3.

Tip 21 Special Effects Gritty Black & White

Debbi Allen livens up a bland image with a simple black & white treatment



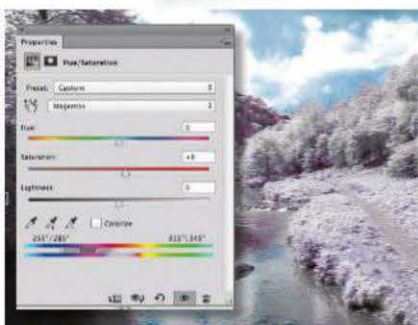
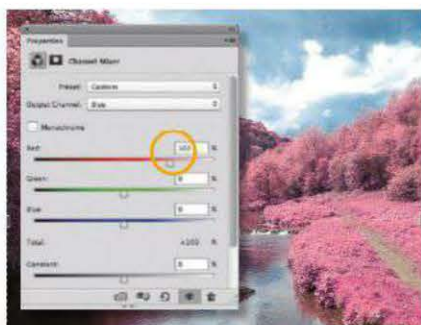
1 I started out by making a few adjustments to both Levels and Curves in Photoshop to boost the contrast for the black & white to take greater effect. I also cropped the original image at this stage. Then, adding a new Adjustment Layer, I selected Black & White. There are a few ways to convert your images, but this is really simple, and it still allows you a degree of control over the end result.

2 The Adjustment Layer calls up a dialog box that allows you to tweak individual colour channels to achieve the best effect for your image. Make sure you have the Layer Visibility toggled on to ensure you can see the effects of your alterations on screen.

3 We want to add a grainy look to our image, too, so head to the Filter menu and to Noise. Select Add Noise. Again, with the preview box checked, adjust the slider to get the desired result. As you can see here, I have pushed the slider too far and the image has taken on a blue colour cast in areas.

Tip 22 Special Effects Infrared

Debbi Allen explains the top tricks to achieve a cool infrared look



1 Make sure you select a photo with bright blues and greens for the best results with this infrared special effect. Open the image in Photoshop and duplicate it (Ctrl+J), invert it (Ctrl+I) and change the blending mode to Color. Apply a Channel Mixer Adjustment Layer above this, and in the Red channel reduce the red to 0 and increase the blue to 100. In the Blue channel, reduce the blue to 0 and increase the red to 100.

2 At this stage, your photo should look similar to the screenshot above. If it doesn't, you may need to find a new starting image. Apply another Adjustment Layer, this time the Hue/Saturation. Reduce the Saturation of the Red channel to create a grey image, then increase the Hue slider until some yellow tones appear and increase the lightness to suit. If your image is still a little pink, decrease the saturation in the Magenta slider, too.

3 The final stage is to apply a photo filter, again via the Adjustment Layers palette. Use the Cooling Filter in blue. Merge your layers and save your file, remembering to use a new name to ensure you preserve your original file.



Tip 23 Special Effects Experiment with HDR Effects

Debbi Allen explains how to boost the tones of one flagging photograph

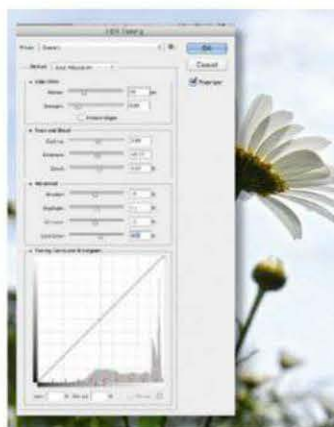


1 There are many ways to produce an HDR (high dynamic range) image, the best of which involve multiple photographs. However, I'm going to show you how to produce an HDR-effect image from a single source photo. Open your image in Photoshop and go to Image>Adjustments>HDR Toning..., which will call up a dialog box.

2 From here, use the Preset dropdown menu at the top of the screen to choose an effect that best suits your picture. You can create your own custom settings as you get more confident.

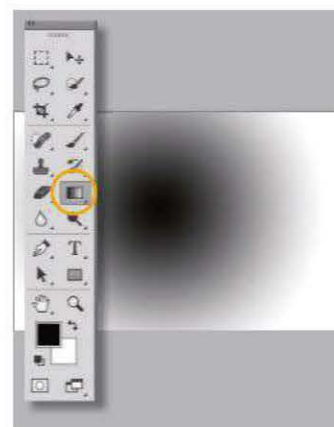


3 Use the sliders to customise the presets. I used Scott, but found that reducing the Radius produced less of a halo effect around the edges of the flowers.



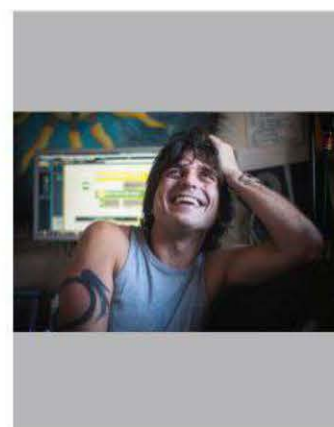
Tip 24 Special Effects Add a Vignette

Debbi Allen reveals a quick technique to draw attention to your subject



1 This image is colourful, but has a very distracting background. One way to solve this is to apply a vignette, darkening the corners and drawing the viewer's eye into the centre of the frame and the subject. Start by creating a new layer (Layer>Duplicate Layer). Select the Gradient tool, click on the Radial Gradient from the boxes at the top and draw a line from the centre out.

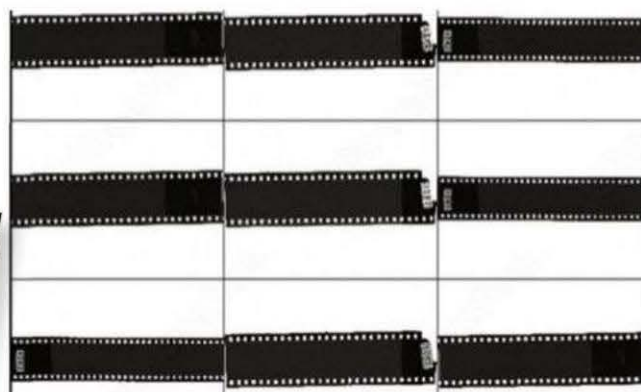
2 The image above will appear on your screen, with the darker colour in the middle. Now hit the Reverse checkbox at the top of the window and redraw your line. Your screen should now look similar to the image on the right.



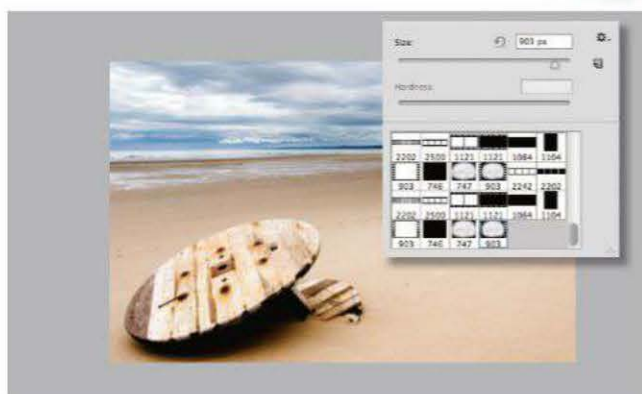
3 Apply Multiply to your layer from the Mode at the top and have a play with the Opacity until you are happy with the final result. You could also try using the Color Burn option under Mode, which boosts the tones of the original image, really making it stand out against the dark vignette you have created.

Tip 25 Special Effects Frames and Film Edges

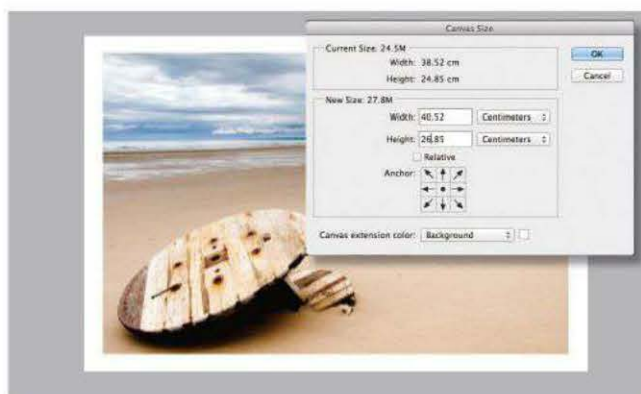
Debbi Allen explains how to create fun and functional digital photo frames



1 You can scan in some old negative film strips to get the edge detail that you want to apply to your photos, but a quicker way is to download a free Photoshop brush set (http://all-free-download.com/photoshop-brushes/photo_film_brush_40347.html). These have solid masks for clean edges around your photos without any need for cutting out!



2 Next, open your image in Photoshop and import either the scanned negative image or open the Photoshop brush set to apply to your photo. I'll talk you through the brush method in the next few steps. You can access the brushes you have downloaded via the brush palette shown in the box above.



3 Go to Image>Canvas Size... and resize your photograph so you have a white border of one or two centimetres all around the outside edge for the negative frame to sit within.



4 Resize the brush to cover the whole of the canvas and, ensuring your colour is set to black, click the brush in place on a new layer above the original file.



5 To get a good finish, use the Rectangular Marquee tool and on the original file layer cut a rectangle to remove the photo showing through the holes. Do this on both sides and delete to white. Crop the image and you're finished!

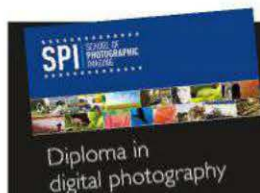
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